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MODERN PRACTICE
IN THE TEACHING OF
COMPOSITION
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MODERN PRACTICE IN THE TEACHING OF COMPOSITION

BY

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PREFACE

In preparing these chapters, my hope has been to offer suggestions which might be immediately useful to every teacher of composition. There are many admirable studies of the arts of speaking and writing; many useful texts in composition for the children, but few books which deal with the teacher's problems in presenting the subject. As it becomes daily more obvious that boys and girls are to be taught to speak and write not indirectly by the study of grammar but directly by the practice of composition, it is increasingly important that solutions for some of these problems be found. If the principles enunciated and the suggestions made here point out the way to any teacher, they will have justified themselves.

I wish to acknowledge my indebtedness to the Women Teachers' Club of the City of Edmonton for whom these lectures were originally prepared and in whose interest the book was begun, and also to Mr. G. F. McNally without whose encouragement and advice it would never have been finished.

D. J. D.

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COMPOSITION

CHAPTER I

TEACHING COMPOSITION

For a long time composition has been a kind of Cinderella among school subjects, a drudge for history, literature, and science. It is quite time that she married the prince and took her proper place in society. The years of servitude have been due, in part at least, to a certain indefiniteness which has always characterized the subject. Courses of study suggest formal points only, leaving the selection and direction of the real work to the teacher. Text-books, addressed to the pupil who cannot use them rather than to the teacher who needs them, wander vaguely from one topic to another and back again. Teachers have not known exactly what to teach or how to teach it.

① Vaguely defined purposes and haphazard teaching make students dislike any subject. Most children think of composition, not as an organic group of ideas but as a collection of unrelated details tributary to a variety of subjects. They have never been allowed to choose a particular piece of work, to plan it, collect the necessary information, and carry through the whole matter as a “project” in composition. They are instructed only upon points of form and have no help with their real difficulties—the collection and arrangement of ideas and the choice of words. Oral practice is neglected. Written practice

is irregular and disconnected. (6) Topics are dull, and the (7) exercises assigned are too long and too difficult. Pupils are asked to write before they can speak and to speak before they have anything to say. Worst of all, (8) they have no motive in their work. They speak to dead walls and write for the waste basket. In short, in composition they are expected to work for the sake of working, a thing so inhuman that no sane adult would submit to it. It is small wonder that the subject is not popular.

Unpopularity is fatal, for interest is the secret of progress in composition. Indeed, teachers begin to realize that it is the secret of success in every subject. For the every-day uses of their lives boys and girls must learn many things for which they have no special aptitude, but they rarely advance far in those branches which they do not enjoy. When children dislike composition, it is a difficult, almost an impossible task to teach them to speak and write well, and teachers who are confused as to the purpose of the subject, who regard it solely as the handmaid of other subjects, or who timidly neglect the whole matter, are not likely to accomplish it. 247

We can ill afford lack of interest and unsuccessful teaching in this subject. Professional attention has, of late, been directed to it. It has now a place of its own upon the time-table. Its values are admitted; its general aims are agreed upon; but the possibilities of the subject are only beginning to be understood. The powers developed in the composition class are fundamental and of far-reaching importance to each member of the school partnership—the state, the pupil, and the teacher.

To the state the composition class is the training field of its young citizens. The state is the sum of its members. Its will is the sum of their wills, its wisdom the sum of their wisdom. Universal suffrage demands universal education in citizenship. The children are given into the hands of the teacher for eight full years. In the end, the state for its part demands three things: that its young citizens should be interested in public affairs; that they should know how to form honest opinions; that they should be able to express those opinions effectively in any group of their fellow citizens. No one holds that this is too much to ask of eight years' training, but everyone knows that boys and girls leaving our Public Schools are incapable of doing these things. They have not been trained to do them, partly because the composition class, where much of the training should have been given, has been chewing the end of its pencil, writing essays on "The Coming of Spring," and wasting most of its time and energy in disliking the subject.

To the child the composition class may be a foretaste of life. For this hour he is no longer a pupil accepting the thoughts of others; he is a purposeful individual busy about his own affairs. He is free and responsible; free to choose his own subject and to think his own thoughts about it; responsible for his choice and for the planning and execution of the work involved. In history or science the facts are the essential matter. In composition they are, for the moment, less important than the fact and method of their collection and expression. In composition the pupil practises thinking deliberately, and deliberately fits words to his thought. If it is possible to acquire skill in thinking,

obviously, it must be acquired by practice, as is skill in other arts. The composition class provides an opportunity for conscious practice in the art of thinking.

As with literature and reading, the composition hour brings to the teacher a welcome change in the day's routine. Keeping the children together in groups is, except for general instruction lessons, unnecessary in composition. Grade lines are broken through, the class formation dissolves, and the teacher meets his pupils as individuals. Each pupil works at the problem he has chosen for himself. They help one another, and the teacher advises or criticises the work of each in turn. In these moments of personal conference, the teacher comes to know intimately the mind of his pupil, its weakness and its strength. He meets, the strange gaps left in the child's consciousness by heredity, environment, or experience, and plans to help the child himself to fill them in, to build up a connected body of information, and to develop the power to express and to use that knowledge.

The pupil who is to do good work in any subject must have a purpose, immediate and practical. The Public School boy is not, as a rule, interested in becoming a learned man, a doctor, a statesman, a merchant prince. He has, perhaps, a vague urge within him towards one or the other, but the feeling is not strong enough to keep him in his seat after school studying history or science or mathematics. Writing a ballad about Drake, finding out how to make a wireless outfit, or figuring the cost of basket-ball equipment will keep him there, however. Adult ambitions are too distant to influence school boys and girls much, but adult activities always attract them. Children who

cannot attend for more than ten minutes to a spelling lesson will work patiently all day building a dam or making a carnival costume. The average child is thoroughly practical, too. Give him a purpose, set him working to produce something, and he will not tire. Speaking and writing are two common and obviously useful adult activities. Composition is, indeed, so intimately connected with every-day life, it offers to boys and girls such a variety of practical, useful projects, the wonder is that teachers have managed to make it the bore it so often has been.

Boys and girls want "jobs", responsible, worthwhile jobs, which they can plan and work out by themselves. Ordinary school-room life is a terribly hand-to-mouth existence. The pupils are never given a bird's-eye view of what they are expected to cover in a week or month or term. They learn a few facts about La Salle to-day, but have no idea what they will study to-morrow. The subject, parcelled out in little predigested tablets, is seldom thought of as a subject. They cannot be interested in it as a whole. The tablets are large and difficult to the slow and teasingly small to the clever, but all swallow them obediently. Only teachers who have tried giving the pupils an outline of the week's or month's or term's work in any subject realize the relief of the children at finding themselves in the normal situation of a worker who can see all round his job.

Composition lends itself particularly well to "job" or "project" treatment. The projects may be individual or group or class affairs. They may be week-long or month-long or term-long assignments. They

may be simple or complex, may involve one or two or all of the subjects on the Course of Study. Christmas was the centre of the autumn composition assignment in one school. The pupils decided to prepare a Christmas number of the school magazine, to give a Christmas concert with a programme and Christmas tree, and to make all the decorations and gifts in school.

In September, work was begun upon the Christmas gifts. One was prepared for each relative expected to be present. Christmas cards were made, and verses were selected or composed to print upon them. Picture-books with sentence or paragraph stories beneath each picture were arranged for younger brothers and sisters. Small booklets made in the art class were filled with stories, or verses, or mottoes, or daily texts, or jokes for fortunate parents. Favorite passages of fine verse and prose were copied out, decorated, and framed for presentation. The invitations for the concert were prepared, and letters ordering materials for the decorations were written and posted.

October was devoted to the Christmas number of the magazine. This periodical had appeared irregularly throughout the spring term, and a selection of the best articles from old numbers was made. These were revised and recopied. Items of news, articles, stories, and verses were written, rewritten, and written again. Illustrations, decorations, and copying take a great deal of time, even when done, in part, out of school hours.

Preparations for the concert began in November. Several of the numbers were composed as well as pre-

sented by the pupils. Original stories, poems, and short articles are always welcomed by parent audiences. A dramatization adapted by the children from a fairy-tale, legend, or historic narrative, often fits the special needs of the school more closely than any printed play.

It was a busy autumn term. The teacher worked hard, but at work far less wearying than the dull, old grind of setting and marking formal exercises. The pupils worked hard, too, their enthusiasm flaming up to meet each new challenge. They worked in school hours and out. They extended the original plan and assumed new responsibilities, open-eyed, all because they had a definite, practical, interesting end in sight.

Children need also good models of speech and writing.

The modern school emphasizes instruction to such a degree that the possibilities of imitation are often forgotten, together with the value of individual effort. Children still learn to speak and write chiefly by imitation, however, and instruction remains a subordinate, if useful, method. One cannot, by following rules, produce a good speech or an effective description. By studying the successful speech and descriptions of literature, some people learn slowly not *how* it is done but *to do it*. The instructor calls the student's attention to fine examples of speech and writing, points out to him the various skilful touches by which the effect is produced, and criticises the student's attempts at imitation. He can do no more. He cannot tell his pupils *how* to speak or write successfully.

The teacher himself is the model of speech and manners. Unhappily, he (or she) is not always a good model. The harm done by a teacher whose speech is

not correct and whose manners are not good, especially in districts where the home does not counteract his influence, is incalculable. Teachers conscious of such faults should correct them as quickly as possible. Daily reading aloud of the Bible and other fine prose improves the speech of both teacher and class. The memorization and recitation of great verse, descriptions, and speeches, and the study and repetition of beautiful sentences are excellent practices. Our literature is rich in fine examples of every kind of speaking and writing. Every teacher of composition should make from his own reading a collection of verse and prose models for the use of his class. Making such a collection is an excellent "composition project" for the class.

Though subordinate in actual effectiveness to good models, regular instruction in composition is needed by the children. Instruction about points of form is very generally and well given. Teachers teach, with enthusiasm and success, the definition of a sentence, the rules for the use of quotation marks, or the form of the business letter. The trouble too often is that when the sentence has been carefully completed and corrected, it is found to say nothing really worth while. When teachers go a step further and teach "thinking" as deliberately and enthusiastically as they now teach forms, the composition class will begin to advance.

Equally with good models and careful instruction, the children need daily practice in speaking and writing. Nothing less than daily practice will do. When the time-table does not allow a composition period, the speaking or writing practice should be worked in, as it

easily may, with some other lesson. Answers in the history class may be dubbed "composition" to-day, and those in the arithmetic class become "composition practice" to-morrow. Older pupils may listen to and correct the speeches and written exercises of the younger ones. They can criticise and advise one another. Boys and girls who are interested in their composition "project" often work at it after hours. Rest periods between classes, stormy intermissions, and Friday afternoons absorb many stories, recitations of verse, jokes, anecdotes, dramatizations, and debates. If teacher and pupils are intent upon it, they will find a hundred ways to work in the daily practice.

Lastly, these busy composition workers need personal criticism. It is as valuable in sustaining interest as it is in correcting errors. Work for work's sake being forbidden, devices for preventing it must be found. The teacher's personal criticism is one of these. Underlining errors in red or blue pencil helps, but not very much. Even rewriting the whole exercise, making suggested corrections, is less valuable than a few minutes' chat with the teacher, in which improvement is commended, laziness chidden, and the red or blue marks explained. Once a week, at least, a "conference hour" should be appointed, in which each child brings his work to the teacher that they may look over it together. It takes only a little time to discuss the short practice exercises with the young authors. The pupil, stimulated by the teacher's sympathy, understands his error and really *learns* in such a discussion, while the teacher, also stimulated by the personal challenge, finds out what he needs to know about the pupil's mind and progress.

In order that he may provide a purpose, interest, models, instruction, practice, criticism, all that the pupils need in composition, the teacher must be convinced of its values. The power to express oneself effectively is, following the power of logical thinking, fundamental. Effective expression often accompanies clear thinking. The two act and react upon one another, and the average child needs training in each for the development of both. Thought training makes successful expression possible, and careful practice in speech and writing develops the thinking powers. Expression is so intimate a part of life, it is so closely bound up with happiness, and progress in all subjects and success in every line wait so surely upon it, that composition might well be accounted the most important subject upon the Course of Study.

The teacher should remember, also, its possibilities in connection with the teaching of citizenship. In primary years the children are taught to understand the functions of community officials and institutions, as the policeman, the post office, etc. In the intermediate grades they begin to be interested in current events; and before he leaves Grade VIII every pupil should have formed the habit of reading the newspapers, of considering both sides of any public question, and of forming an opinion of his own after such consideration. The youthful opinion may not be of much value, but the habit is.

The composition class is the natural theatre for much of the work in citizenship. The course in citizenship (or civics) suggests the subjects for which composition provides the form of expression. Little children learn to co-operate with others in nursery drama-

tizations. They prove that they understand the duties of public servants by describing them in oral compositions. Club and committee meetings, in which children learn how to conduct community business, give practice in both speaking and writing. Studies of local institutions and activities, as of hospitals, manufacturing plants, fire protection, etc., result in either oral or written compositions. The reports of current events which interest children in public questions, the debates in which such questions are discussed, the dramatizations which help them to understand modern government and which make history live for them, are all forms of composition. The summaries, statements, descriptions, stories, dialogues, poems, scenes, in which general and local history are commonly reviewed, are citizenship and composition together. In Grades VII and VIII a full third of the composition time should be devoted to the discussion of citizenship topics and the practice of citizenship functions.

The teacher should realize, also, how great an opportunity the composition class offers for helping the child to acquire those ideas and ideals which environment and experience have denied him. Country life develops strength of character. From the hour when, struggling out of his high-chair, he staggers to the door and orders the intrusive hen out of the kitchen, the country boy (or girl) is accustomed to rule. He makes the fowls, the dog, the cattle, even the horses obey him. His parents, usually, govern him strictly, and in so doing set him an example of absolute rule. Like all rulers, he works hard to maintain his right to command. At five years he fetches the cows, feeds the chickens, and picks up potatoes. At eight he guards the hole in the

pasture fence, carries water to the pigs in hot summer noons, pushes down hay for the stock, and drops garden seeds for his mother. At ten he is quite a man. He milks an easy cow, waters the horses, can give expert advice in the matter of setting up machinery, is left in charge of the younger children, and often rides or drives several miles to school, saddling or hitching his own horse and taking care of it during the day.

His environment provides him with raw materials, but seldom with the finished product. What he needs or wants he must get for himself. Before he has milk for his porridge, the cows must be brought, fed, and milked. His dinner meat is usually fed, watered, killed, cured, and at last drained out of the pork barrel, before it comes to the stove for cooking. His vegetables must be planted, hoed, and lifted from the garden. Before he has a fire, the wood must be cut down and hauled from the bush, split, and carried in. Before he has a bath, water must be drawn, carried into the house, heated, and afterwards his tub must be taken outside and emptied.

His toys and games are practical and his own. Boys and girls alike play at driving the dog, cutting and hauling hay, digging wells, shoeing horses, threshing grain, baking bread. They play with abandoned wheels, discarded bolts, odd boards, broken dishes, a length of chain. Their playmates are the dogs, calves, pigs, the pony, the gophers they early learn to trap. If he wishes to swing, he makes his own swing; if she wants a play-house, she builds it herself. By virtue of his environment, the country child is from babyhood accustomed to rule, to be depended upon, and to work.

The city child, on the contrary, lives among his equals, over whom only the possession of exceptional qualities gives him any power. He depends upon others for everything and has few opportunities of sharing either the responsibility or the labor of providing for his own needs or those of his family. Should the milkman fail, the city child must go without, for he cannot himself get the milk. His dinner waits upon the convenience of the butcher. His light answers the pressure of a button; his bath, the turning of a tap. In getting a fire he may help, but only in the final and least interesting stages of cleaning and filling the furnace.

His amusements are also provided. His toys are bought at a shop. His friend is at the other end of a telephone wire. Public playgrounds, rinks, swimming baths, ball parks, organizations, and leaders are ready for him. Libraries and museums coax him in; concerts, picture shows, and theatres offer him reduced rates. Entertainment multiplies, till familiarity breeds satiety and contempt.

The coddling follows him even into the school-room. He goes to his school, if the weather is unpleasant, in a street-car. He works in a room made sanitary and beautiful for him. His books, pictures, and tools are supplied to him. His teacher, an expert, conscientious and ambitious, has only one grade and devotes all his time and energy to it. Trained minds think for him, trained hands work for him. All day long information is poured out at his feet. He has nothing to do in the present but listen, and nothing in the future but remember.

As a result, city children develop great powers of receptivity. Contact with many minds makes them

adaptable, alert, tolerant, quickly convinced. They are imaginative, humorous, genial, but lack strength of will, sustained purpose, practice in adapting means to their own ends, and capacity for hard work. They are strong as members of a group, less developed as individuals. Comparatively, country children are slow in the uptake, unimaginative, serious, conservative, unfamiliar with and therefore timid of group effort, but strong in and by themselves. In either case, the wise teacher supplements for his pupils the challenge of their environment by artificial experiences, which make up to them, in part at least, for those which their lives have failed to provide.

Deficiencies of outdoor nature must also, as far as possible, be made up to the children. In European countries, where every landmark has a halo of history and tradition, the mind, even though solitary, is roused and stimulated by contact with the rich legacies of the past. Even in young countries where the scenery is varied and beautiful, as in Eastern Canada, British Columbia, or California, the imagination is continually excited by the abundance and variety of natural objects. The prairie scenery of Western Canada has a haunting charm of its own, but it does not rouse the imagination, and it is, as Rupert Brooke said, empty of ghosts, lonely, cold. Children born and bred upon the prairies need, far more than Eastern or British or Italian children, a double portion of stories, songs, poetry, pictures, games, jokes, dramatizations. They need, far more than city children do, to read, to speak, to recite, to act, to talk, and sing, and play, and dance. While city children need, more than country boys and girls, to be given responsibilities, to be assigned

work and left to plan and execute it without help and as best they can.

The composition class is a place where the faults of environment are at once evident. Because it need not be "a class," but just a group of individuals each working out his own salvation, because its subject matter is variable and its form flexible, the teacher is able to use it for arranging almost any kind of artificial experience which he feels will be profitable to his class. Ben, who does chores from sunrise till school time, reads, tells stories, plays games, and acts in dramatizations. Annie, who has no responsibilities at home, arranges the dramatizations and teaches their verses to the little ones. John, who has always lived in the city, is given country scenes to describe and agricultural topics to report upon, while Mary, brought up in the country, prepares a guide book to some famous city. No teacher can teach "free" or "job" or "project" composition for any length of time, without realizing its stimulating effect upon the atmosphere of the school-room and upon the work of the pupils in every subject.

While using the "free" composition class for developing the child's powers of thought, for supplementing his experience, and for training him in citizenship, the teacher should not forget that the practice of forms, as given in composition, is important also. New purposes, new plans, new topics break up and blow away dull old commonplaces. The new eager thoughts come with a rush to lip and pen, and at first should not be restrained. But the immediate aim of every composition practice is to improve the child's oral or written expression. The teacher neither wishes nor expects to make orators or authors of his pupils. He hopes to

teach them by model, instruction, and criticism to speak and write simple, straight-forward, correct English. The juniors are encouraged to think and to express themselves as freely as possible, but, as soon as fluency is assured, the pruning process should begin. Thoughts must be reviewed and verified. Words must be compared, and the best chosen. Sentences must be rearranged and the work done again and again, till the form, at least, is without fault. Deliberate training in sincere and logical thinking, and in the careful selection of words, and insistence upon formal perfection, have important moral effects also.

To work happily in this subject the teacher needs to understand clearly what composition is. "To compose," the dictionary says, "is to put parts together into a whole", "to adapt expression to ideas." Three processes are involved; the collection of ideas, the arrangement of ideas, and the expression of them. Two of these processes are carried on in the mind, only the last is external.

The first, the collection of ideas, is the unconscious business of the mind continually. The wise teacher begins early to make this habit a conscious and an orderly one. Experience is the natural source of ideas, but accumulation from experience alone is slow and not always satisfactory. By means of artificial experience arranged by the teacher, the school attempts to put the child into quick and accurate possession of the accumulated practical wisdom of the race. The child beginning school has gathered from his short and narrow life only a few ideas. At school his store may or may not increase rapidly. Curiosity is a very strong urge in most children and, unless forestalled by over-

teaching, provides sufficient incentive. To ask questions is the simplest way to seek satisfaction of curiosity, and, as personal investigation is often difficult and sometimes impossible in school, the teacher is frequently driven to tell the child the answer. This is always a short cut and never quite satisfying. Ideally, the teacher's business is to present subjects to the pupil's curiosity, to show him how to find out what he wishes to know, and to help him test the correctness of his conclusions. The composition class is a satisfactory place in which to test conclusions, an excellent place in which to offer subjects to his curiosity, and the best of all places to show him how to gather ideas for himself about these subjects.

Much of the composition time is ordinarily spent in reproduction. Restating the thoughts of others in one's own words brings new ideas into the mind, and gives practice in selecting and arranging both ideas and words. In reading, or in memorizing and reciting fine prose or verse, the pupil makes his own both the great thought and the model of form. It is scarcely possible that he should have too much of this.

In addition, every pupil should spend a fair proportion of his composition time in collecting, developing, and arranging ideas of his own. These will not be original—few people have ideas that are really original—but they will be drawn from his store of general information and not from any one immediate source, such as a book or the teacher. All pupils should have regular practice in choosing a subject which interests them and jotting down every fact they know about it. If the result is scanty, they may be challenged to find out more.

When several ideas about the topic have been collected, the next step is to select from the group those which are interesting and useful. Children need instruction and practice in doing this also. No mental power is of greater value than that which enables a man or woman *at once* to select from a group the important, pertinent, or interesting points. A few people have this gift, but in the ordinary mind it is developed by practice. Long before it is time to teach the pupil to make a plan for his composition, the teacher should begin this kind of training. The primary children, having talked of the several objects in a picture, are able to name the most outstanding. They can point out the brightest color in the room and tell the most exciting thing that happened in the story. When several ideas have been contributed in the conversation lesson, they will choose, if limited to a single idea, the most important. In the intermediate and senior grades, when the oral and written compositions have lengthened to three, four, five, or six sentences, the pupils are encouraged to collect as many ideas as they can about their topics and then to choose the three or six best to write or tell. Collecting many ideas and then limiting the expression to a few sentences forces choice upon the mind.

At first only one idea is demanded, and only the most interesting, useful, or beautiful is accepted. When more than one idea (or sentence) is required, arrangement becomes necessary. It is, at first, very simple. The most interesting, useful, or beautiful idea is mentioned first, and the others follow in their order. Story telling gives the kind of training needed for development. The incidents must be repeated in the order

in which they happened, or the tale will not be understood. Even the youngest children resent any deviation from the normal in the telling of a story, and will usually halt the speaker who makes one. Throughout the primary and well into the intermediate grades, the "what happened next" or "story" order is the only guide needed for arrangement. When the pupils begin to read and to use other than story material, it will be realized that the "story" order is, after all, the "logical" order, and those who have been well drilled in story-telling pass easily to the arrangement of abstract ideas. At the same time, because the most exciting incident, or climax, usually comes at or near the end of the story, pupils learn to vary the primary rule of always telling the most important thing first. It becomes obvious that in speech, article, or debate, also, it is often wise to place the most important or interesting or telling point last.

Thoughts being collected, selected, and arranged, the need for words in which to express them is next felt. Indeed, most people use words in thinking. A child's vocabulary, though small, is often respectable compared with that of the average adult, who has disgracefully few words at his command. Slang, colloquialisms, and the common inaccuracies of every-day speech are in part due to the meagre vocabularies of those who use them. Exact truth is impossible to those who, having no words to express fine shades of meaning, make a few expressions do duty upon every occasion, until the words have lost all their original savor, and the mind of the user has no power of accurate distinction. A child who is growing in knowledge needs a steadily increasing vocabulary, that he may think,

Speak, and write clearly. Nor is it enough that he should have at his tongue's end a large number of words. Hand in hand with the building up of his word stock must go training, which will develop in his mind respect for exact truth of statement and appreciation of a well-turned phrase.

In teaching composition most teachers use three general types of lesson. The PRESENTATION LESSON is used when formal instruction is given the class. Capital and period as beginning and end of the sentence, the form of the letter, the nature of the paragraph, the past tense of "do" or "see," such points are introduced in presentation lessons. In such a lesson the *Introduction* recalls the information already in mind to which the new point is to be related. The *Body* of the lesson presents to the class a "model", in which the point to be taught is illustrated and from which the children are helped to draw conclusions. The *Drill* tests the soundness of the pupils' grasp of the point by requiring them to apply their new knowledge in practice. For example: supposing the first use of the comma is to be taught. The teacher usually begins by testing the pupils upon the use of the period or question mark. Then a sentence containing a comma illustrating the rule to be taught is placed upon the blackboard. When the sentence has been discussed and the function of this particular comma agreed upon, other sentences should be examined to prove the rule general. A statement of the function may then be prepared and the pupils required, as drill, to find or make sentences in which the comma is correctly used. Such lessons are important, as are all first impressions, and endless time will be saved in correction, if the teacher

is careful to make the presentation lesson interesting, clear, and memorable.

In composition, as in arithmetic, when a new principle has been presented, days or even weeks of drill are needed, before the class is ready for another principle. The necessary drill is given in the PRACTICE LESSON. In this type of lesson the pupil learns to speak and write correctly by speaking and writing under correction. He takes up no new point, but practises to acquire skill in the use of the tools he already has. To know what is correct is important and comes first, but memorizing all the rules in the book will not insure that one will express one's self well. There is but one way. Correct and pleasant form of speech on the lips or on paper must become habits, and habits result only from regular practice. Those children who are born in homes where only good English is heard, and where books and pictures are as much a part of every day as the meals, have, by several years, the advantage of those less fortunate, whose training begins only with the entrance into school. The practice lesson is designed especially to help the latter. But to every child and from every point of view it is a useful type of lesson.

The practice lesson also has three divisions. The pupils use material which they have already in mind, so the first part of the lesson may be given up to discussing, selecting, and arranging the material. (No child below Grade V should be *required* to speak or write upon a topic which has not been discussed in class.) When the class discussion is over, the pupils speak or write the exercise under the supervision of the teacher. This is the "body" of the lesson, while the

criticism and correction which follow form the "drill". In an oral lesson the criticism is given at the conclusion of each speech. In a written exercise the teacher passes about the room while the writing is being done, suggesting, commending, or criticising. If serious errors have been made, or if several pupils have made the same mistake, it is wise to take the point up upon the blackboard before the whole class, or even to make it the basis of a presentation lesson. On the other hand, it is not fair to require the attention of the whole class, when John Smith is being criticised for misspellings or mistakes in grammar which other members have not made.

It is obvious that the practice lesson may be used in several ways. All three divisions—preparation, practice, and criticism and correction of the work—may be covered in one lesson period, if the exercises are limited to a few sentences. Again, each division of the lesson may be taken up on a different day; or, as is very often the case, the preparation may be made in history, literature, or science, and the practice, criticism, and correction may be taken in the regular composition period.

The whole school or class working together provides the best condition for a good practice lesson. Then all is quiet, and each mind is intent upon its own subject. It is not necessary that the pupils should be in the same grade, or that they should all speak and write about the same topic. If Grade II listens politely to Grade VII and Grade VIII debating, then the seniors must occasionally do the like while the little ones tell a story or recite a nursery verse, or while Grade V gives an account of the voyage of Cartier. It is not

more difficult for the teacher to move about the quiet room and make comments upon the work of thirty pupils writing upon thirty different topics than it is to criticise the work of thirty pupils writing upon the same topic. The collection of the material will have been made at different times, but most of that is done in regular lessons in any case. Grade II learned the rhyme in the literature or reading class, Grade V met Cartier in history, and Grade VII in elementary science prepared to write a description of the coyote.

The ASSIGNMENT is the third type of composition lesson generally used. In this lesson the material is prepared and the writing done by the pupils, without the supervision of the teacher. The work is handed in, and the teacher corrects it out of hours. Sometimes, the pupil is required to rewrite the exercise, making the corrections indicated by the teacher's marks. The assignment is a testing rather than a teaching lesson, and is, probably, of little value below Grade V. The juniors need frequent short lessons and constant supervision, while their habits are being formed. In the intermediate and senior grades, while the pupils continue to need regular, supervised oral and written practice, much of the work should be assigned. When the teacher of seniors has given the necessary instruction lessons, has made plans with his class for a week's or month's work in composition, and has appointed a weekly "conference hour" in which the pupils may consult him, he may safely leave them to do their work in their own time and way. The saving in time is very great, and experience will prove to any teacher that, so treated, seniors do more and better work, and that they gain greatly in thinking and

planning power as well as in self-reliance and in self-control.

Even though the teacher does not wish to use the "assignment" or "project" method in other subjects, he may find it effective in composition. In order that he may make profitable assignments and that the pupils may plan their work to advantage and carry out their plans successfully, the school needs a library with a few reference books, (1) some current reading material, maps, charts, pictures, and a reading-table. Two boards mounted upon a pair of wooden horses will serve for a library table. Upon it should be found the daily or weekly papers, and the magazine which the school takes in. If it is possible to afford only one paper, it is better to subscribe for one of the large journals which deal with both Canadian and foreign affairs. (2) Weekly editions are not expensive, however, and, if possible, the Saturday edition of a good provincial paper should be added. The great weeklies print, as well as summaries of the week's news, articles upon the greatest variety of topics, and usually devote at least one full page to children's matters. They should be

(1) The following have been found useful: A large dictionary, an encyclopædia for children, *The Book of Knowledge*, a Bible (the King James version), Shakespeare (a complete edition in large, clear type), a readable history of industry, several standard texts in Canadian and British history, a simply written history of English literature, books dealing with birds and flowers.

(2) *The Free Press and Prairie Farmer*, Winnipeg. Price \$1.00 a year. *The Family Herald and Weekly Star*, Montreal. Price \$2.00 a year. *The Montreal Witness*, Montreal. Price \$2.00 a year. *The Ottawa Farm Journal* (published Tuesday and Friday), Ottawa. Price \$1.50 a year.

the school's, not the teacher's, papers. Pupils should earn or contribute the money for the subscription themselves, and should be taught to make every possible use of them, from the leading articles which supply material for senior speeches or debates to the funny pictures which may serve as "horrible examples" of crude color, bad drawing, and often vulgar language.

The current number of the school magazine will also find a place upon the reading-table. Good magazines are somewhat expensive, and the teacher may have, secretly, to piece out the children's funds to make one possible. If so, he will be well repaid by the pleasure of the pupils and by the astonishing amount of material useful for school purposes which almost any reputable magazine contains. ⁽¹⁾

School boards are apt to be more generous with maps and charts than with other school equipment. Pictures are also a great resource in the matter of material for oral and written composition, and, as has been pointed out, they are even more important in the prairie school than elsewhere. In these days of artistic advertising no school need be without them. If teachers and pupils will watch the magazines, they may quickly make a useful collection.

⁽¹⁾ *The Children's Own Magazine* (Rand McNally & Co., Chicago). Price \$3.00 a year. *The Western Home Monthly* (The Home Publishing Co., Toronto). Price \$1.00 a year. *The Canadian Magazine* (The Ontario Publishing Co., Toronto). Price \$2.50 a year. *Saint Nicholas* (The Century Publishing Co., New York). Price \$4.35 a year. *The Canadian Forestry Magazine* (Jackson Building, Ottawa). Price \$2.00 a year. *Red Cross Junior* (Canadian Red Cross Society, Toronto). Price 50 cents a year. *The World Wide* (Montreal). Price \$2.50 a year.

The school in which composition is a well-organized and popular subject is a progressive school. The teacher, thinking of his subject as a unit, has a definite body of material, which he knows to be valuable, to present. The pupils, too, have surveyed the field. They know exactly what they have to accomplish. They must learn to think clearly and logically, and to control their thinking. They must be able to converse without using incorrect forms of speech and to speak to the assembled school readily and correctly. They must learn to tell what they know to be true and to say exactly what they mean in writing, expressing their ideas in simple, direct English and without *any* mistakes in form. They have these three things to do. The teacher assigns tasks, suggests methods, and criticises practice, but the actual work is done by the pupils themselves. They understand its value, accept and enjoy the responsibility. Each day sees some small but definite part of the whole task accomplished. Each day they rejoice to feel their growing powers. Such a school is a happy and successful institution, for the measure of progress in composition is also the measure of advance in other subjects.

CHAPTER II

TEACHING CHILDREN TO THINK

When the right atmosphere for composition practice has been created in the school, that is, when a definite and practical "something to work at" has been provided and the pupils are interested and eager, the teacher is able to begin their training at the beginning, namely, with the ideas to be expressed. Neglect of this important preparation for speaking and writing has been a fruitful cause of distaste for and poor results in the subject.

A child has not many ideas. He knows only fragments of things. His mind is like an artist's unfinished picture. Backgrounds are only suggested, objects are roughly blocked in. The artist does not finish one part of the picture and then begin upon another. He touches up an object, then softens a color, adds a line here and one there, blots out a bit of sky when he paints in a tree. Life treats a child's mind in much the same fashion. He does not complete the study of any subject at one time. Many things he has only dimly "sensed." Many things he has missed altogether. His mind is full of blank spaces like the picture in its early stages. He will surprise you with brilliance at one moment and with blank stupidity the next.

All by himself, with only life to help him, the child steadily but slowly increases his store of ideas. The teacher hastens this accumulation in two ways: he presents his pupil with certain ideas, making, as it

were, a free gift of them; but, for the most and best part, he puts the pupil in the way of collecting ideas for himself. A steadily increasing store of ideas that are not necessarily original but have at least the color of the pupil's mind; steadily increasing skill in the collection, arrangement, and use of his ideas; these are prerequisites for progressive work in composition.

In the composition class (oral or written) a pupil cannot be allowed to say nothing for two or ten or twenty minutes. There are plenty of grown people who do that. The teacher will not wish to breed up others. The pupil cannot be allowed to bore the class by repeating himself. That is not fair. He cannot be allowed always to quote other people's ideas, offering them as his own. That is not honest. If he has even one interesting idea of his very own to express, that is well. If he has not one idea, then he must keep silent. But for the sake of practice he cannot be allowed to keep silent long. Therefore, if he has no ideas, he must be put in the way of getting some. He must be taught to think.

The success of trivial as well as of great achievements in life depends upon taking thought. Your box is useless if, having failed to measure, you cut your board too short; your cake is ruined if, having forgotten to prepare, you find yourself out of soda; your day is spoiled if, neglecting to plan it, you fritter away the morning upon small jobs. There are several ways of doing most things. You know your luck. Trying each in turn, you are sure to find out the best way last. If you can work out each method and choose the best in your mind, it saves time, energy, and material. If school is to prepare the children for life, it should, above

all things, teach them to think. At present, the attempt, if made, is not a conspicuous success. Teachers are so busy having the pupils memorize historic, literary, and scientific facts that there is little time left in which to teach them how to collect facts for themselves about any subject, or how to put those facts together and draw a reasonable conclusion from them.

Can a child be taught to think? The process of thinking is obscure, and the results are extremely varied. When we recall what we did yesterday, imagine a happier existence, consider whether an act is right or wrong, put facts or figures together and draw a conclusion, choose a becoming garment, collect materials for a speech, arrange the details of a dress or a dinner, in each case we say we "think." It is generally admitted that the deliberate, daily use of the power of recall will improve the memory ; that by frequently imagining unknown places or circumstances, the imagination develops increased clearness and variety. In countless, trivial, daily matters we balance right against wrong and so learn to distinguish between the two in great affairs. We acquire skill in mathematics or in conduct by regularly solving problems in figures or in facts. In short, experience proves that one can learn to "think" and that as we learn to skate by skating, to cook by cooking, to speak by speaking, so we learn to think by thinking.

If that is so, our problem is simple. If we wish to teach a child to use the scissors we give him a pair and let him cut until his hand learns to control them. If we wish to teach him to choose wisely we must make for him continual opportunities for choice. There are as many different ways of using the mind as there are

of using the hand. The child cannot by practice acquire skill in all during Public School years. The teacher must decide to what particular uses his pupil will need to put his mind (or his hand) and give him training in these.

MB Every-day practical thinking involves: grasping the problem clearly and quickly; collecting facts about it from memory, observation, books, and people; judging as to the relative values of these facts; classifying and arranging them; drawing conclusions from them; imagining new combinations of facts or circumstances and their results.

Every subject on the Course of Study offers opportunities for giving the pupils training in these different kinds of thinking. Arithmetic gives regular practice in grasping the problem accurately and quickly. The information subjects constantly demand the collection of facts from various sources. Scientific subjects give practice in judging of the relative values of facts, in relating cause and effect, and in drawing conclusions. Composition may provide exercises in any type of thinking, but it offers special opportunities for practice in the collection, judging, classification, and arrangement of facts. These processes are part of every act of careful or studied thinking of whatever kind. It is, therefore, essential that children should be trained, by practice, to collect, judge, and arrange facts for themselves. Some children are naturally quick of thought, and some are slow. Some are accurate, others are careless. Practice will not change nature, but it will enable all to think more quickly, and the psychologists hold that the quick thinker, reader, worker, is also more accurate than the slow.

An excellent way of beginning a campaign to improve the thinking of the school is to give a few simple thinking tests. These show the pupils where they stand, fire their ambition, and suggest to the teacher what is needed. As a general intelligence test, Terman says the vocabulary test has a far higher value than any other test of the scale. "Used with children of English-speaking parents it probably has a higher value than any three other tests in the scale."⁽¹⁾

As a general information test select one hundred words, names of persons, places, animals, plants, natural phenomena, from the work prescribed for the eight grades of the Public School. Ask the pupils to explain each name in a phrase or sentence. The following list gave the scores as tabulated below. This list is intended to be suggestive only. Each teacher will probably wish to make and use a scale of his own.

ONE HUNDRED SELECTED WORDS

| | | |
|------------------|--------------------|-------------------|
| Daniel | Queen Mab | Drake |
| Christmas | Vancouver | rhythm |
| Igloo | China | Armada |
| Canada | Sir Walter Raleigh | Pompeii |
| cocoon | Buffalo | ambulance |
| Dick Whittington | Black Prince | parliament |
| Prince of Wales | shepherd's purse | Flanders |
| coyote | Dickens | The Black Death |
| shepherd | thermometer | crystal |
| Armistice Day | Hastings | John A. Macdonald |
| Midas | Raphael | oriole |
| tadpole | immigrant | Reformation |
| R. L. Stevenson | tea | David Livingstone |

⁽¹⁾ *Measurement of Intelligence*, by Terman, page 230. See chapter on "Vocabulary Training" for directions for giving the vocabulary test.

| | | |
|----------------|-----------------|-----------------|
| truant officer | Robin Hood | submarine |
| Cyclops | cheque | councillor |
| Ark | division | Tennyson |
| Red Cross | Pauline Johnson | liver |
| wigwam | mulch | Newton |
| Post Office | adjective | herd |
| Black Beauty | Laura Secord | latitude |
| skull | pine-apple | nectar |
| King Arthur | Odysseus | Calvin |
| London | glacier | vote |
| golden-rod | orator | barometer |
| Snow Queen | New Zealand | Saxon |
| Easter | silo | Triple Alliance |
| Hans Andersen | Edinburgh | Normandy |
| Napoleon | Christian | prohibition |
| Italy | water hemlock | feudal |
| Peter Pan | Acadia | tides |
| market | Long Sault | Ivanhoe |
| colonist | Geneva | Parkman |
| Brazil | monsoon | Vesuvius |

Age : 9 10 11 12 13 14 15.

Score : % 28 32 54 59 64 71 74.6.

The Free Association Test may be given with these instructions:

“I wish to know how many words you can think of and write down in three minutes. I shall name a word. You may write it down. Then write down all the other words that come to your mind. Work as fast as you can.” Use some such words as play, mother, ball, dog, car, book, game, etc. Allow three minutes for the work. If the children write only the first few letters of the words and then finish them after the time is up their scores will be higher and the test a fairer one.⁽¹⁾

Age : 8 9 10 11 12 13 14 15 16.

Score : % 20 23 28 32 39 40 42 44 44.8.

(1) *The Examination of School Children.* by Pyle, page 26.

The Opposites Test is a form of Controlled or Limited Association Test:

Give to each pupil a slip of paper with a list of twenty words upon it. Have them turn them face down upon their desks. Give the following instructions: "You have upon these slips twenty words. I wish you to write after each word, another word that has the opposite meaning. For example, if one word is 'large' write after it the word 'small'." When all know exactly what is required, give a signal, have papers turned over, and let the pupils begin. Allow 60 seconds for Grades II to IV and 45 seconds for all higher grades.

PLYE'S List: Long, soft, cheap, far, up, smooth, early, dead, hot, asleep, lost, wet, high, dirty, east, day, yes, wrong, empty, top.⁽¹⁾

BORAAS' List : North, out, sour, weak, after, guilty, clean, slow, large, true, dark, front, love, ugly, open, summer, new, come, male, failure.⁽²⁾

| | | | | | | | | | |
|-----------|----|------|------|----|----|----|----|----|-----|
| Age: | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16. |
| Scores: % | 36 | 52.5 | 52.6 | 57 | 65 | 71 | 73 | 92 | 94. |

The Part-Whole Test may be given as follows:

"The slip on your desk contains twenty words, each of which names a part of something. I wish you to write after each word a word which names the whole of the thing. For example, if one word were wheel you might write engine."⁽³⁾

Allow same amount of time as for Opposites Test.

BORAAS' List: Elbow, hinge, page, finger, morning, blade, mattress, chimney, cent, sleeve, brick, deck, France, pint, fin, steeple, month, hub, chin, wing.

(1) *The Examination of School Children*, by Pyle, page 28.

(2) *Teaching to Think*, by Boraas, page 241.

(3) *The Examination of School Children*, by Pyle, page 32.

| | | | | | | | | | |
|-----------|----|----|------|----|----|----|----|----|--------------------|
| Age: | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16. |
| Scores: % | 31 | 51 | 51.7 | 47 | 50 | 51 | 61 | 72 | 77. ⁽¹⁾ |

The quick reader is a good reader. He can reproduce more and remember longer. Test the pupil's ability in silent reading. Assign a paragraph within the reading range of the grade. Allow time enough for the quickest reader to cover it. Require pupils to write down in order the facts read. Arrange a score card showing the number of facts reported by each pupil. Leave the score where all can see it. Repeat the test occasionally.⁽²⁾

Repeat the tests after three months of organized effort to improve the thinking habits of the school. You will be amazed at the improvement. The children are delighted to watch their scores going up and are ambitious to outdo themselves. At last they see positive results of their work. School begins to mean something to them. They know more than they did three months ago. They know that they know more and how much. Such stock-taking tests should be given two or three times a year.

There are two ways of thinking about a topic. You may think of it freely, accepting every idea about it which comes to mind until all immediately available have been collected. The ideas may then be examined and those pertinent to the point selected and arranged,

(1) The scores given are those made by the children in the Normal Practice School, Edmonton, Alberta.

(2) The *Burgess Scale for Measuring Ability in Silent Reading* may be obtained from the Russell Sage Foundation, 130 East 22nd Street, New York. Prices: Single (sample) copies, five cents each; less than a thousand, \$1.25 a hundred; one thousand or over, \$1.00 a hundred.

while the others are discarded. Or, you may limit your field to begin with, holding foremost in consciousness a particular phase of the topic and classifying ideas as they come up, retaining and discarding as they are pertinent or non-pertinent to the point. The first is the simpler way and the one best suited for children who have not many ideas upon any topic and whose chief business in life it is to collect more.

Ideas are to be had from several sources, and young thinkers should be trained to levy upon each in turn. It is reasonable, when a subject comes up, to call first upon the memory for ideas. The memory has, perhaps, gathered from actual experience, from books, or from other people, a number of facts about the topic. A list of these is soon made.

Next, if the subject of discussion is a concrete one and available, some facts may be collected by observation. Observation depends very much upon experience. We see what we are trained to see. In the same landscape, an artist sees outlines and colors; an architect sees building sites; a farmer sees pasture and grain land; a forester sees different kinds of trees; a geologist notices the fall of the strata; and a boy, a hill fit for sliding upon in winter. Every day boys and girls are learning to see, hear, feel, and smell. Every experience of light and color and sound and odor not only adds to the store of ideas, but also enables one to see, hear, feel, and smell more quickly and more accurately the next time. The senses grow keen by use.

The teacher may, in any and all subjects, give such instruction and practice as will form enduring habits of alert observation. A store of ideas about every

common thing accumulated through the senses and the formation of good habits of observation are among the most important items in primary training. The foundation should be laid during the first three years at school, but observation exercises are useful in any grade. A child well started is likely to grow steadily in sensory alertness. Regular exercises and tests through senior years keep up the interest and strengthen the habit already formed.

Suggested exercises in observation: (1)

1. The game of "Do this, do that," or "Colors," or "Charades."
2. Nature Study lists (birds, flowers, weather charts, &c.)
3. Pupil hums tune. Class names it.
4. Describe person all know. Class guesses.
5. One look from window. Name objects.
6. Act character from story. Class guess.
7. Fill in outline map from memory.
8. Fill in outline of room with furniture.
9. Tell how cat washes herself; spider spins web, &c.
10. One look at group of objects. Name them.
11. Cut names from advertisements. Identify.
12. Judge lengths of string, heights, distances.
13. Imitate sound of hen, dog, &c. Class guess.
14. Speak as old man, baby, &c. Class guess.

People round about are another valuable source of ideas. Every adult human being has had a variety of experiences, many of which he can recall at will. Many a Western community has members from several different countries, from different social ranks, and with every variety of education. There are rich men who

(1) See many observation exercises in *Learning to Speak and Write*.

have lost their money; lawyers, preachers, and teachers who have turned farmers; self-educated men who have become leaders; city-bred women who are farmers' wives; cowboys; Indians; prospectors; pioneers who drove in thirty years ago with a team of oxen and a covered cart; and last year's immigrants from Europe or the United States. What a rich field for "experience by proxy"! Most people are willing to talk of themselves. Many people talk well when describing their own experiences. The value of teaching children to ask questions and to criticise their own questions has been pointed out above.

Books are the greatest and readiest reservoir of ideas we have. To teach children to read intelligently is the chief formal business of the school, and a fair share of every school day is devoted to it. Silent reading is the student's general method of study. If he reads slowly, he is handicapped in every subject and in every grade from primary to university. A slow-reading habit is sometimes fixed upon the student in the primary grades, where the teacher allows him, perhaps requires him, to look at every word. The purpose of silent reading is not to look at and pronounce words, but to grasp thoughts, which are grouped in phrases, clauses, sentences, and paragraphs. Teach little children to read sentence wholes and older students to read in paragraph units.

Every properly constructed paragraph has a topic sentence which expresses the main idea. The remainder of the paragraph is filled up with explanation and illustrations of the principal thought. If a student is reading a book upon a subject of which he knows something already, he needs, first, the main ideas.

The explanations and illustrations he can, perhaps, himself supply. Have the senior students practise reading chapters and books by seeking and reading only the topic sentence of each paragraph. Ground may be covered very rapidly in this fashion, and the substance of the thought collected quite satisfactorily.

Other ways of gathering thought quickly from books:

1. Reading a sentence at the beginning, one in the middle, and one at the end of each paragraph.
2. Skipping all examples and illustrations.
3. Running the eye down the page, halting at important words.
4. Selecting two main thoughts from each paragraph.
5. Using the Table of Contents and reading only *new* or *wanted* points.
6. Limiting the time of reading—paragraph, chapter, or book—to so many minutes.
7. Selecting five main points from the chapter.
8. Assigning five things to find out in chapter, article, or book.
9. Read as much as you can in five minutes. Make a summary of what you have read. (For juniors—state as many facts as you can.)
10. Keep a growing table or summary form in your mind as you read. Add facts as you meet them.
11. Run quickly over the chapter, first, to get the general outline of arrangement. Return over it, filling in points.
12. Always set a time limit for your informational reading and try to finish within it.
13. Test your speed upon different grades of reading, as: Fiction, easy information, difficult information, large print, small print, magazine, newspaper, etc.
14. When you take up an article or book, think what you wish to find out. Look for it.
15. Using the Table of Contents, prepare ten questions to answer in reading the book.

16. When finished, write from memory: Ten topic sentences, chapter headings, a summary, a list of the valuable ideas, or a set of examination questions upon it.
17. When you sit down to a book, decide just what you wish to accomplish.

Testing the pupils upon the silent reading they have done need not (should not) be a wearisome task for the teacher. Tests need be exhaustive only when the material read is very important. Ordinarily, even though the teacher has not himself read the article or book, he can tell by the answers to a very few questions whether or not the child has read intelligently and knows what he is talking about.

Methods of testing silent reading:

1. Pupils may tell what they have read.
2. They may write down the substance.
3. Tell or write the one (or more) most important thoughts.
4. Answer questions upon it.
5. Prepare questions for the next reader to answer.
6. Dramatize it (if a story).
7. Draw a picture of it.
8. Make it in the sand-table.
9. Write an essay upon it
10. Give a speech upon it.
11. Make a summary of it.
12. Write answers to blackboard questions upon it.

Ideas are also forthcoming from the imagination. Imagination is a kind of memory in the future. It is impossible to imagine anything the elements of which are not found in memory. A centaur is easily imaged because men and horses are familiar, but it is very difficult to imagine God (if you remember that He is a spirit) or a fifth dimension, because the imagination has nothing to work with. It is the business of the

imagination to combine elements which experience has provided and memory recorded, and thus to create new ideas.

Every great step forward in civilization has been taken because someone has been able to imagine a happier state of affairs than existed. Columbus discovered America by imagining a round world. Watt improved the steam-engine by imagining the steam from the kettle behind a piston-rod. Shakespeare created Othello by imagining a man (whom he knew) in strange and tragic circumstances. Imaginative thinking is the most valuable kind of thinking in the world.

Exercises in imaginative thinking:⁽¹⁾

1. Draw a picture of an animal such as no one has ever seen.
2. Describe a city in Mars—at the bottom of the sea—in Heaven.
3. Tell fortunes in tea leaves.
4. Take the characters from one story, and the incidents from another, and put them together.
5. Plan a machine to wash dishes, pick apples, deliver newspapers.
6. Given ten statements, state the negative in each case.
7. Invent and describe a new kind of school.
8. List five serious results of not using your imagination.
9. Write on the blackboard five single, unconnected lines of poetry. Let the pupils make couplets by adding a second line that rhymes.
10. List five uses of the imagination to a farmer, preacher, mother, doctor, merchant, insurance agent, teacher.
11. Complete unfinished sentences.
12. Write three rhymes for each: wave, dream, pole, etc.

⁽¹⁾ For further exercises see *Learning to Speak and Write*.

A group of Grade I pupils have among them, perhaps, not more than three or four ideas upon any subject. There can be no question of judging and scarcely any of arrangement. The teacher is intent, during the first two or even three years, upon developing among the pupils the habit of collecting a group of ideas about any suitable topic presented. At first the group of ideas is the work of the class as a whole, one member contributing one idea, another, another idea. In the second year each member should be able to contribute at least one idea to the common store, and each Grade III pupil, if properly trained, is able to collect a small group of his own. Intermediate grade pupils learn to collect larger groups of ideas, and judging and classifying become necessary; while senior students must learn to arrange their groups of thoughts for different purposes. Such powers are the result of regular practice in thinking.

Collection is the first step. That is, after all, what the Public School child is about every day and all day. The teacher may begin in the very first year to make the collection conscious, interesting, and effective. Collecting ideas is quite as fascinating an occupation as collecting stamps or birds' eggs, if it is presented to the class in the right way. The children, in collecting ideas consciously are "doing something." They see the result of their labor and are satisfied. Interest need not depend upon the topic. Any topic is interesting when offered as a stimulant to the curiosity. Any subject which comes ever so little within the range of understanding will be a challenge if the teacher offers it as one. Moreover, the teacher need not always supply the subject. If the children are to grow by

practice, they must be allowed, at least some of the time, to begin at the very beginning and think out "a subject for thought".

Children can and do think creatively. A bright lad will invent more mischief in an afternoon than an exhausted parent is able to set right in a week. Slower children are not so good at originating, but every school has at least one leader and others who will develop into leaders with a little encouragement. Put a premium instead of a ban upon their bright ideas. Keep a box with a slit in the lid, or a corner of the blackboard where may be noted "things interesting to think and talk about." Let the teacher add his ideas also. When the list has grown long, spend a composition period in discussing the ideas suggested. Discard the foolish ones—there will be many, perhaps—and save the good ones for thinking topics.

Many fruitful ideas come up in the form of questions. Pupils who do not ask questions are not keenly interested in their work, and a teacher who does not ask them honest questions to find out things not already known, knows far too much. When a brief introductory lesson has been taught about Champlain, British Columbia, or the "Common Vetch", let the assignment be: Each pupil bring to the next class as many questions about the topic as he can think of. Discussion will weed out the silly questions and answer some of the good ones. A second assignment may be: Find out the answers to those questions not answered in class.

"Himself or Herself" is a subject which rarely fails to interest and about which original ideas are apt to be forthcoming. A game equally interesting and fruitful

of thought is: "I am. I would like to be." At the top of a good-sized sheet of paper place the headings "I am" "I would like to be." Allow five minutes to fill Column 1, and ten to fill Column 2. This game was first used in a little country school in Saskatchewan years ago. Upon that occasion a little girl of six brought down the house by announcing gravely that she would like to be (1) fat and (2) a good wife and mother. Children are not as aruleintrospective, and only a rare child could be harmed by such exercises. To the average healthy mind they are curious and intensely interesting, and make a beginning in self-knowledge.

"Places" afford dozens of thought exercises of the most interesting and varied sort. With primary children the home district, village, or town may be "thought about." Or they may "imagine about" places they have heard of but never seen, as: a mountain, Vancouver, Niagara Falls, California. To the older children the whole world is open. Let us "think about" China: jot down all the facts you know about China. In another place all you can find out in a day or a week. Be a station-agent and tell us how to get there. Be a trader. Load your ship to take there and to bring back. You have been an explorer in Siberia. Tell what you saw. Be a missionary. What do you hope to do for the people? Be a Chinese child. What would you wear, eat, play? Be a traveller. What would you like to see there? On Friday afternoon, let us make up a party of those who have travelled in South America: one as an explorer, another as trader, a third as missionary, a fourth as sightseer, a fifth as political agent, a coffee grower, rubber merchant, a newspaper writer. A hundred games

can be played about China, Venice, Mexico, San Francisco, the Rocky Mountains, Palestine, London, Iceland, the Moon, the Amazon, Australia. The World, indeed the Universe, is yours.

About a picture we can think:

All the colors in it. Each of the objects in it. What happened before. What we like about it. What we dislike about it. What happened after. What does it mean? About the painter. A story about it. What word describes it.

About a taste (sweet, sour, bitter, etc.) we can think:

What it is like. What we like about it. Where we find it. How it makes us feel. What part of the mouth tastes it. What substances give it. What or whom it recalls to mind. What experiences it is used as comparison for (i.e. bitter as death, adversity, ingratitude, etc.). What nouns it is used to modify, as: bitter cold, charity, smile, etc.

About a feeling (happy, tired, cross) we can think:

What is it like? Where do you feel it? What made you feel so? When did you begin? What does it make you do? How does it affect others? When do you most often feel so? What will stop it?

About any sound we can think:

What it is like. Where it comes from. What makes it. When it happens. Why it happens. To what it belongs most.

About a thought we can think:

Where did it come from? Who gave it to you? How does it make you feel? What good will it do? Who had it before you? Can you find another like it? What will it make you do?

After a few weeks of practice it is necessary only to mention a particular object, animal, game, incident, or experience, and several ideas come hurrying to everyone's mind. About familiar things common facts are soon listed and put aside, and the search for uncommon ones is begun. In the matter of unfamiliar objects,

animals, places, peoples, we are merchant adventurers exploring in all quarters of the real and imaginary worlds in search of the treasure of ideas.

Pupils in Grade IV should be able to recall, discover, or imagine, as much as will enable them to make two or three interesting remarks upon any common object or topic suggested to them. They now need practice in assembling and classifying their ideas. Give them thinking exercises which involve thinking in a limited field, as:

- (1) Name three characteristics of a strawberry, a colt, a church, etc.
- (2) Mention three things in which a cat is like a dog.
- (3) Or three things in which a cow differs from a horse.
- (4) List the trees you know under headings, as: useful, ornamental, etc.
- (5) Classify the games you play as indoor, outdoor, etc.
- (6) Tell three uses of bread, lions, soap, etc.
- (7) Give the opposite of: cold, hard, bright, etc.
- (8) What can you make from wax, tin, fruit, etc.?

When pupils have learned to collect groups of related ideas about an object or topic, the next step is to teach them (by practice) to mark the most important idea in the group. It then becomes the centre, and the other ideas gather round it. The most important idea is the one to which the greatest number of ideas relate themselves.

Grade V "thought about" the teacher's hat, offering in four minutes fourteen ideas: It has a different ribbon, is blue, has a rolled brim, is velvet, is round, is turned up, is turned down at one side, has purple ribbon, ribbon is silk, has a high crown, you can wear it, has a bow, bow hangs over the brim, ribbon goes all round the hat.

When asked which was the most important idea in the group, one pupil suggested the color blue; another suggested "it is velvet," but no one was satisfied. After discussion, and without help or hint from the teacher, all voted that "It is good for wearing" was the most important idea. Upon testing, each quality was found to help in making it wearable, and the class concluded that their choice was right. The teacher questioned the accuracy of facts four and eight. The class then described the ribbon as "shot silk, blue and yellow," and the teacher supplied the name velour.

In closing the teacher remarked, "If we wished to use these facts for a spoken or written paragraph, which would you mention first?" In three minutes more the facts were classified as: (a) what made of, (b) shape, (c) color, (d) trimming; and fifteen minutes of brisk work were fittingly concluded by a boy who reminded the teacher that "The hat is good for wearing" should stand first.

After a few class exercises of this kind a pupil who has collected a group of ideas for his oral or written composition exercise needs only to be reminded to consider which is the most important or interesting or useful or beautiful idea and to mention it first. (It will be time enough later to explain that sometimes it is wise to keep the best idea till the last.) If the class has together collected the ideas for the composition, each contributing the best he has, then each pupil may mark what he considers to be the most interesting or important idea in the group. Merely by doing so, and by placing that idea first in his little group of three or four thoughts, he gives to his speech or exercise the cast of originality.

In a discussion upon gardens the following ideas were contributed: Gardens are (1) useful, (2) beautiful, (3) valuable; (4) they provide us with food, exercise, pleasure, money, fresh air; (5) they grow fruit, vegetables, flowers, trees, grass; (6) they require soil prepared, planting, watering, weeding, fertilizing, picking fruit and flowers; (7) we need spades, hoe, rake, trowel, wheelbarrow, pruning-knife, seeds, watering-can, measuring line, stakes. The composition required was limited to a paragraph of five sentences. One pupil, taking idea (2) as the leading thought, described a pretty garden; another, using (6), explained how to make a garden; another, using (5), planned a garden for himself; another, using (4), wrote on the value of a garden; and another prepared an order to a supply store for the things needed to begin spring work in his garden.

In selecting from his group of ideas the most important, useful, interesting, or beautiful, the pupil places two or more ideas together, compares them, and decides. That is to say, he exercises judgment. Judging is another important kind of thinking which may, indeed must, be developed by practice. Composition offers special opportunities for practice in judging.

Suggested exercises in judging: (1)

1. Mark the most important, useful, interesting, or beautiful:

| | |
|------------------------|----------------------------|
| object in the picture | thought in the paragraph |
| news item in the paper | statement made in a speech |
| person in the story | chapter in a book |
| word in the sentence | part of a tree, flower |

(1) For further exercises of this type see *Learning to Speak and Write*.

2. Of ten samples of cloth choose the strongest, the prettiest, the finest, the brightest color, that which will wear best.
3. Judge the time of day by the position of the sun; night by moon or stars; temperature, prospective weather by wind and sky.
4. Identify plants by seeds, leaves, etc.
5. Judge temperature, speed, weight, value.
6. Judge characters of politician, historical person, etc.
7. Choose most important qualification for minister, teacher, legislator, etc.
8. Is it ever right to tease, grumble, tell tales, copy?
9. What pupil has best legs, books, desk, temper, etc.?

When the most important idea has been selected, the other ideas may be written down after it. Then the pupil should be required to choose only those ideas which are really *interesting*, omitting ideas which have often been mentioned in class, facts which everyone knows, and points which are dull in themselves. When only the interesting thoughts are left the list should be gone through again, and all those ideas which are not *strictly pertinent* to the main point, which are not necessary to describe, explain, or develop it, should be crossed out.

Grade VI "thought about" a pair of worn and somewhat soiled moccasins, as follows:

LIST I

| | |
|------------------------------|--------------------------|
| They have leather laces. | Worn in winter. |
| They are large. | Keep the feet warm. |
| They have braid on them. | Comfortable on the feet. |
| They are made by Indians. | They are soft. |
| They are made of leather. | They are light. |
| Made of deerskin. | They are smooth on the |
| Ornamented with pink thread. | bottom. |
| Worn by boys and girls. | They fit snowshoes. |
| Worn by trappers. | They make no noise. |

Sewed with sinews.
Worn by Indians.
Came from Indians.

They help one to travel
quickly.

These ideas were examined, and, after some discussion, the class decided that "Moccasins are worn by the Indians" is the central thought. With this in mind the class selected the items in List II as being pertinent and interesting. The others were considered to be repetitions, uninteresting, or without significance in connection with the chosen topic. Rearrangement is necessary before the ideas are ready to be expressed in an oral or written paragraph.

LIST II

Moccasins are worn by Indians.

They are made by the Indians.

They are made of deerskins.

They are sewed with sinews.

Ornamented with braid and thread.

They help one to travel quickly.

They make no noise.

They keep the feet warm.

They are soft,

They are light,

They are smooth,

They fit snowshoes.

Intermediate grade children, especially, need this kind of training in selecting interesting and pertinent ideas. They are beginning to speak and write *more* than in primary years. Their memory for detail is excellent, their interest in each incident so keen and their taste so catholic that the small power of judgment they possess is overwhelmed. They put in everything. Every teacher is familiar with the long-winded tales

and tedious reproductions of Grades IV, V, and VI. They need to make notes for their speech or paragraph and then consider each point as to interest and relevancy. Or, if the exercise is a written one, they may write it down and then consider the interest or necessity of each sentence.

WINTER SPORTS. GRADE V

1. The weather here is cold some days, but warm other days. 2. When it is warm the sun shines most of the time, when it's cold the sun does not shine so much. 3. It snows quite a bit here. 4. The snow is quite deep sometimes. 5. The children here always look forward to winter. 6. They like to make snow-men, snow-ball fights, skating, skiing, coasting, and hockey.

In this composition only sentences three, five, and six are really upon the topic. The ideas expressed in sentences one and two are not interesting. Sentence four repeats what has already been told in sentence three. Criticism leaves our author with three sentences:

"It snows quite a bit here. The children always look forward to winter. They like to make snow-men, snow-ball fights, skating, skiing, coasting, and hockey."

The composition is still neither correct nor interesting, but the fog is cleared away. The writer has before him *what he said*. He will probably see and himself correct its faulty arrangement and grammar. Now that it stands naked of words, he may even realize its dulness and add a touch of life by changing it to the first person,—mentioning a preference, or referring to an incident.⁽¹⁾

(1) See exercises in eliminating uninteresting and non-pertinent ideas in *Learning to Speak and Write*.

When the pupil has learned to select an interesting topic and to group about it only interesting, pertinent details, the next step is to teach him to arrange them to the best advantage. Details are arranged in a variety of ways according to the purpose of the writer. The pupil must first settle upon the purpose he wishes to accomplish. In making an explanation, giving a description, telling a story, stating a case, different schemes of arrangement are used. Telling a story is perhaps the simplest. Examine that first, choose a short and simple story. Place it upon the blackboard.

THE LION AND THE MOUSE

One day a lion lay asleep in the jungle. A little field mouse, by chance, ran over his nose. The lion woke and was about to eat the mouse, but the tiny creature begged for its life. "If you let me go I may some day be of use to you" he said. So the lion let him go. A few days later the lion became tangled in a net spread for him by the hunters. He roared aloud, and the little mouse ran to him. "Do not fear my friend", said he, "I will free you". He began to gnaw the heavy ropes, and presently they fell apart. The lion was free.

Notice first the important thought. Examine the ideas expressed. Is each one pertinent and interesting? Is there a single word that might be omitted? Now look at the arrangement of the thoughts. Each incident in the story answers the question "what happened next?" Incidents are mentioned in the order in which they happened, that is, the order of time. Examine other stories in Reader, newspaper, magazine, or library. Let the class find out from models what scheme of arrangement is most common in stories.

In general, the incidents in stories are told in the order in which they happened, although in stories for adults important incidents, which really took place at the beginning and give rise to the series of events in the story, are often not explained till the end. This keeps the reader in suspense and increases the interest of the story. In detective stories the chief characters in the story, as well as the reader, are often engaged in trying to find out what happened in the beginning. Sometimes an author carries one character or group of characters forward in the story and then returns to tell what happened to another group. There are a good many small ways in which the "order of time" may be varied in a story, but the main events must follow one another as they happened, if the reader is not to be confused and wearied rather than entertained by them.

A story has three general divisions and a pivotal point. ⁽¹⁾ The *setting* introduces the characters and explains the situation. The *action* tells what happened, piling up the incidents, one upon another, till a pitch of interest or excitement is reached. At the *climax* something happens to halt the piling-up process. The *end* settles the characters and winds up the story. The climax is the great point of the story. It is usually placed at or near the end, and all the incidents lead up to or down from it. It gathers

(1) In stories for adults, and often in stories for children the *crisis* (the point at which the action of the story turns to favor the hero) is distinct from the *climax* (the highest point of interest or excitement), but experience proves that it is rather difficult to make the younger children understand the distinction and that the climax, being always outstanding, is the best pivotal point for them to work with.

together the characters and sums up the action, explaining the mystery or solving the difficulty. It often suggests what the end will be. Planning the climax carefully, and keeping it in the forefront of the mind while telling or writing a story, helps one to choose the right incidents and to arrange them in the most effective way.

In describing, our aim is to leave a clear picture in the mind of the listener or reader. This presupposes a clear picture in the mind of the person describing. With a vivid impression of the thing to be described, acquaintance with a few simple rules, and a little practice in selecting and arranging details, a pupil is prepared not only to describe effectively, but also to appreciate the good descriptions and criticise the poor ones met with in his reading. Points necessary to remember in describing may be gathered from and skill in the choice and arrangement of detail developed by the study of fine descriptions.

“But soon I saw the reason of the stir and depth of that great pool, as well as the roaring sound which long had made me wonder. For skirting round one side, with very little comfort, because the rocks were high and steep, and the ledge at the foot so narrow, I came to a sudden sight and marvel, such as I never dreamed of. For lo ! I stood at the foot of a long pale slide of water, coming smoothly to me, without any break or hindrance, for a hundred yards or more, and fenced on either side with cliff, sheer, and straight, and shining. The water neither ran nor fell, nor leaped with any spouting, but made one even slope of it, as if it had been combed or planed, and looking like a plank of deal laid down a deep black staircase. However there was no side-rail, nor any place to walk upon, only the channel a fathom wide and the perpendicular walls of crag shutting out the evening.”⁽¹⁾

(1) “The Water-Slide,” from *Lorna Doone*, by R. D. Blackmore.

This was the path by which John Ridd climbed into the Doone stronghold. Wading up a narrow stream, he came upon it. A single intelligent reading can scarcely fail to make the pupils see through John's eyes, the great black pool in the foreground, the high walls of rock, and between them the pale, terrible shute of water. When the paragraph is examined, have the students notice, first, that the reader seems to follow John Ridd along the narrow path and stand with him gazing up the slide. Notice, too, how the background of the scene is first sketched; the black pool below, the black rocks above; that in doing this the author mentions only a few large details, details which outline the scene and suggest the atmosphere of evil mystery, yet leave much to the imagination of the reader. But, when he comes to speak of the slide, the central object in the picture, he uses small details and careful similes, for this part of the picture we must see not in our own way, but in his, if we are to understand the story which follows. Mark, too, how the last clause calls the eye to the background again, leaving the scene in the mind complete and unified. Successful description results from a definite point of view, fortunate choice, and skilful arrangement of detail.

"A few remained to arrange the interior [of the tent] for the sheik; and of these the men-servants hung a curtain to the central row of pillars, making two apartments; the one on the right sacred to Ilderim himself, the other sacred to his horses—his jewels of Solomon—which they led in and with kisses and lovetaps set at liberty. Against the middle pillar they then erected the arms-rack, and filled it with javelins and spears, and bows, and arrows, and shields; outside of them hanging the master's sword, modelled after the new moon; and the glitter of its blade rivalled the glitter of the jewels bedded in its

grip. Upon one end of the rack they hung the housings of the horses, gay some of them as the livery of a king's servant, while on the other end they displayed the great man's wearing-apparel—his robes woollen and robes linen, his tunics and trousers, and many colored kerchiefs for the head. Nor did they give over the work until he pronounced it well.”⁽¹⁾

Here author and reader stand in the door of the tent and may look into both apartments. Notice that every detail mentioned serves two purposes, picturing, at once, the interior of the tent and the character of the sheik. The details are arranged in the same order as those describing the water-slide. We pass from the large and general to the small and particular; from the public apparel to the intimate; from the hard glittering armor to the softly colored kerchiefs.

Descriptions for study:

“And he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem descending out of heaven from God, having the glory of God : and her light was like unto a stone most precious, even like a jasper stone, clear as crystal; and had a wall great and high, and had twelve gates and at the gates twelve angels. . . . And the building of the wall of it was of jasper: and the city was pure gold like unto clear glass. And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst. And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass.”⁽²⁾

(1) “Sheik Ilderim's Tent in the Orchard of Palms” from *Ben-Hur*, by Lew Wallace.

(2) *Revelations xxi.*

"In person Orange was above the middle height, perfectly well made and sinewy, but rather spare than stout. His eyes, hair, beard, and complexion were brown. His head was small, symmetrically shaped, combining the alertness and compactness characteristic of the soldier with the capacious brow furrowed prematurely with the horizontal lines of thought, denoting the statesman and the sage.

His physical appearance was, therefore, in harmony with his organization, which was of antique model. Of his moral qualities, the most prominent was his piety. He was more than anything else a religious man. From his trust in God he derived support and consolation in the darkest hours."⁽¹⁾

In making an explanation, it is impossible to pick and choose among the facts or to leave important details unexplained till the end. The purpose is to enable the listener or reader to make what we have made, do what we have done, or think what we have thought. In order to do this, *all* the details must be mentioned and exactly in the order in which they are made, done, or thought. Examine the following explanations:

Making a puzzle:

An interesting puzzle may be made from cardboard, or stiff brown paper. Cut from the paper eight squares. Take four of the squares and cut them in half by cutting across them diagonally from one corner to the other. We have now twelve pieces, four squares and eight triangles. Arrange them so that they fit together into one large square.

How to remove a glass stopper from a bottle:

When a glass stopper refuses to come out of a bottle, hold the bottle firmly in the left hand and give three or four steady taps downward, round the neck of the bottle. Then wrap

(1) From *The Rise of the Dutch Republic*, by Motley.

about the neck a cloth wrung out of hot water. After a few moments take the stopper in the right hand and twist it gently, first in one direction and then in the other. It is almost sure to come out.

The thoughts in a good explanation are arranged in successive steps, each one of which follows logically the one before it, is fully described, and prepares the way for the one to come after.

Explaining how to make or do anything is a straightforward matter. Explaining why a thing is so is much more difficult, for, in this case, we must enable the reader to follow the steps of our inner actions or thoughts.

“Why does a straight pencil seem bent when it is partly in and partly out of water?” Place a pencil in a glass of water. Observe it carefully and jot down all the ideas that come to your mind:

1. The pencil *is* straight.
2. It looks bent under water.
3. It is bent at the water-line.
4. The water must make it look so.
5. The water does not affect the substance of the pencil.
6. The difference must be in our sight.
7. We see any object by means of the light rays that pass from it to the eye.
8. Light rays travel in a straight line.
9. Light rays from part of the pencil pass through the air, from the rest of it through water and air.
10. Water does not affect light rays. (Submerge the whole pencil, and it appears straight again.)
11. The light rays must bend when they pass from the water to the air, and hence the pencil appears bent.

Why does a straight pencil seem bent when it is partly in and partly out of the water?

The pencil appears to be, but is not, bent at the water-line. We see the pencil, as we see everything else, by the light rays

which pass from it to our eyes. The rays which reach the eyes from the upper part of the pencil pass through air only. Those which come from the submerged part of the pencil must pass through water first and then through air. Rays of light travel in a straight line if possible, but they bend when they pass from one medium to another as from water to air, or air to water. The eye receives straight rays from one part of the pencil and bent rays from the other. Therefore the pencil looks as though it were bent at the point at which it enters the water.

On examining the paragraph the student notices that some of the ideas jotted down were not used in the explanation. Ideas 4, 5, 6, and 9 are transitionary thoughts and do not really affect the explanation. Of the thoughts used, those which came last in thinking are set at the beginning of the explanation. There is, first, a general statement of the case. Next is stated the natural law by which the phenomenon is to be explained. Follows a particular statement of the case; then, each one leading to the next, the facts which connect the particular phenomenon with the general law; and, lastly, a sentence summing up the point.

Selections in which to study the arrangement of ideas:

ANTHONY-OVER ⁽¹⁾

"I suppose there are boys in these days who do not know what 'Anthony-Over' is. How, indeed, can anybody play 'Anthony-Over' in a crowded city?"

The old one-storey schoolhouse stood generally in an open green. The boys divided into two parties, the one going on one side, and the other on the opposite side of the schoolhouse. The party that had the ball would shout, 'Anthony!' The others responded, 'Over!' To this the answer was made from the

(1) From *The Hoosier Schoolmaster*, by Edward Eggleston.

first party, 'Over she comes!' and the ball was immediately thrown over the schoolhouse. If any of the second party caught it, that party rushed, pell-mell, around both ends of the schoolhouse to the other side, and that one of them who held the ball tried to hit some one of his opponents before they could exchange sides. If a boy was hit by a ball thus thrown, he was counted as captured by the opposite party. He then changed sides and gave all his efforts to beat his old allies. So the game went on until all the players of one side were captured by the other side.

"I don't know what Anthony means in this game, but no doubt the game is hundreds of years old and was played in English villages before the first colonists came to Jamestown."

"Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament is in discourse; and for ability is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots, and marshalling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience, for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience." (1)

In persuading or convincing anyone of the truth of a statement, the rationality of a theory, or the wisdom of a policy, still another scheme is used in arranging one's ideas.

CONCILIATION WITH AMERICA

"America, gentlemen say, is a noble object; it is an object well worth fighting for. Certainly it is, if fighting a people is the best way of gaining them,—I confess my opinion is much more in favour of prudent management than of force,—

(1) From *Of Studies*, by Francis Bacon.

considering force not as an odious, but a feeble, instrument for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

"First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again, and a nation is not governed which is perpetually to be conquered.

"My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource; for conciliation failing, force remains; but force failing, no further hope of reconciliation is left.

"A further objection to force is that you impair the object by your very endeavour to preserve it. The thing you fought for is not the thing you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than the whole America. I do not choose to consume its strength along with our own; because in all parts it is British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

"Lastly, we have no sort of experience in favour of force as an instrument in the rule of our colonies. Their growth and their utility have been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so; but we know, if feeling is evidence, that our fault is more tolerable than our attempt to mend it, and our sin far more salutary than our penitence.

"These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated."

In this famous speech Burke is trying to convince the British House of Commons that it is unwise to

fight America. He first states his point clearly, defining it exactly. "America is worth gaining but *force is not the instrument* with which to win her." He follows with four reasons, each one supported, why force is unwise:

- (a) *It is temporary.*
∴ Will require to be continually repeated.
- (b) *It is uncertain.*
∴ If it fails you have no resource left.
- (c) *It wastes its object.*
∴ It will waste America and leave us a prey to our enemies.
- (d) *We have never used it.*
∴ We don't know how to use it.

Notice that each reason is clearly and briefly stated in the first sentence of the paragraph and that each is supported by statements which appeal to reason or common sense as following inevitably from the premise. The second reason does not, however, follow naturally from the first; nor the third from the second. Each point with its group of supports stands alone. Instead of following one another in the order of time, (as in narrative), or the order in which the steps are taken (as in explanation), or in the order in which we see them, that is, from the general to the particular (as in description), the points in argument have no necessary connection one with another, but each idea is connected directly with the central thought. They may be diagrammed as the spokes of a wheel, each one springing from the hub in different directions.

There is an order of presenting the ideas commonly observed in argument, however. Consider the comparative strength of the appeal made by each of

Burke's four arguments. The last one (We have never done this, we don't know how to do it and are therefore sure to make a mess of it) is a fact known to all. It drives very closely home to everyone and is undoubtedly the strongest argument. The first one (You will never be done with the business) is based upon a theory—a nation of spirit may be exterminated but not conquered—a theory generally admitted but not necessarily infallible. The other two reasons are good ones, both appealing strongly to the common sense of the audience, but both weakened by alternatives, as (b) force might succeed and (c) Britain though exhausted *might* escape the enemy. (c) is, probably, a little the stronger of the two, because of its direct relation to the pocket-book.

Burke's plan for arranging his ideas in argument is: (1) a clear statement and careful definition of the case; (2) his second best argument; (3) his weakest reason; (4) a reason stronger than the third; (5) his strongest argument last; (6) a brief concluding statement summing up the case. Burke was one of our greatest orators and knew well, it may be presumed, how to arrange his thoughts in order to persuade or convince his audience. His scheme is a reasonable one, stating and summing clearly, putting strong points in the memorable places (first and last) and tucking weaker ones away in the middle where they are less noticed. A majority of good arguments will be found to follow this order in the arrangement of the thoughts. (1)

As a final thinking exercise Public School pupils may be given instruction and practice in reporting the

(1) For other arguments to study see *Learning to Speak and Write*.

substance of articles heard or read. Every poem, story, or article embodies some idea which the author considers to be important or beautiful. Every other idea expressed is, in some way, descriptive, illustrative, or explanatory of the principal thought. Every speech heard or article read may be reduced to a principal thought and stated in a single sentence. Not all the thoughts of the article or speech will be included in this statement, but the purpose and substance of the article will be there. Stripped of interesting incidents, attractive characters, fine sentences, and beautiful words, the thought stands naked before the mind and may then, and then only, be judged as true, worthy, useful, sincere, beautiful, or the reverse.

At first, for practice, teacher and pupil work out together the principal thought. "What is the author saying?" is the question to keep in mind. The author of *Cinderella* restates for us, charmingly, the old, old truth that "virtue is rewarded and vice is punished." Let the class discuss whether or not it is a truth. Cowper in *John Gilpin* tells us that frugality, determination, and good humor win success in life. Tennyson in *The Splendor Falls on Castle Walls* states that everything we say or do influences all the other people in the world. It is a true and very arresting thought and, though not original with Tennyson, he puts it so beautifully that we remember it best in his lines. The author of *King Midas* tells us that misers are not happy folk; of *David and Goliath*, that brains and courage are greater than brute force; of *Silas Marner*, that love is the greatest power for developing people towards good. Sometimes, when you have worked out the author's principal thought, you may

not believe it, but you realize that, if he is sincere, the author believed it. Hence it is worthy of some attention.

Pupils should make it a habit to dig the thought out of its bed of incidents, scenes, characters, and words, in every story, poem, or article which they hear or read. They should practise stating the principal thought clearly in a single sentence and, if possible, in the affirmative. When stated, they should consider its truth and value.

It is not always easy to do that. Sometimes it is necessary to try and test and try again before we arrive at what really is the principal thought. There may, after the most careful examination, be a difference of opinion about it. A class of Grade IX pupils had some difficulty in agreeing upon the principal thought of the author (Keats) in the sonnet *On First Looking into Chapman's "Homer."* The sonnet was read aloud, the class listening and thinking. No one was willing to offer an opinion. After a second reading, "I never before read Homer" was suggested. Others thought that Keats is saying "I never appreciated literature until I read Homer." But a pupil at once pointed out that a man would hardly write a sonnet for the purpose of saying that he had never read Homer or that he had not appreciated literature till he did so.

The class then turned to the text and, guided by questions, worked from one point to the next:

Apollo is the God of music—and therefore of poetry. The "realms of gold" are the worlds of literature—of imagination—and the "goodly states and kingdoms" are the books, their authors, the rulers. Homer ruled the demesne or kingdom of Greek poetry. Keats had

travelled in many "western islands" (English Literature), but had never entered Homer's kingdom (*The Iliad*) until he read Chapman's translation. When he first entered that kingdom, he felt like an astronomer or like Cortez. The astronomer and Cortez are discoverers of new worlds.

With these facts in mind the class were asked to put all together, to think carefully, and to try to state in a single sentence what Keats is saying. As is often the case in a sonnet, the first part of the thought is given in the octave and the last part in the sestet. "When I first read Homer (Greek poetry) I felt like the discoverer of a new world" was finally agreed upon as being the principal thought expressed in this sonnet.

The poem involves an apt and fine figure which gives a true and beautiful thought. With the principal thought in mind the class should work through the poem again and notice with what fine and careful truthfulness each detail is expressed.

Every person who speaks well has some purpose in mind and some principal thought to express. He probably made some plan of presenting his thought that it might be intelligible. Listening to a speaker the points should be carried in mind and the principal thought stated in a sentence before the auditor leaves his seat. Such discipline keeps the mind at its best. Help the pupils to form the habit of stating to themselves the principal thought first and the subordinate thoughts following in everything read or heard and you have done much towards making them clear-headed and straight-dealing citizens. It is not difficult to do. It is necessary only to remind the pupils regularly until the habit is formed.

CHAPTER III

VOCABULARY TRAINING

Even while we think, we depend upon words. They serve as counters in the collection and arrangement of our thoughts, and as soon as the thought is ready for expression we must needs fall back upon words altogether. 37

In many fields a man's vocabulary is the measure of his prospect of success. It sets a limit upon his power to make others understand, to convince people, to persuade them, to instill new thoughts into other minds, to influence the world, and to express himself. It is reasonable that it should be so, because the size of a man's recognition vocabulary is now admitted to be a fair indication of his intelligence; that is, of the number of his ideas and his power to use them in adapting himself to ¹⁰⁰any new situation which may arise. In most minds words are the symbols which stand for ideas; as the number of ideas increases, the vocabulary enlarges, and increasing the number of words increases the number of ideas. Hence improvements in the vocabulary should, and do, result in increased power to think. Every teacher knows that a student's vocabulary affects his progress in every subject from mathematics to art, and that it goes far to determine it in composition.

A child's vocabulary is small or large according to the kind of home from which he comes. In either case, as he begins with nothing, his four or ²⁰five pre-school years show relatively large gains in vocabulary. During

the first three years at school, he learns to recognize his word-stock in a new way (in print) and to use it in a new way (in writing). Teacher and pupil are often preoccupied with breaking down wrong, and building up right, habits of pronunciation and grammatical usage. The pupil, therefore, probably does not increase his vocabulary at nearly so great a rate as he did in the first five years of his life. 100

The first thing needful is to interest the pupil in words. They are fascinating things and may be trusted to make their own way with him, if he can be persuaded to focus his attention upon them. As a beginning, a small parade may be made of taking stock of the individual vocabularies. Let each count the different words he has used in a given number of pages of his composition book. If he has used fewer words than the other members of his class, he will wish to "catch up"; if he has used more, he will wish to keep "ahead". Let him compare his list with that of one of the senior pupils or with the teacher's. Give the whole school a "vocabulary test". 2,

Psychologists have worked out several methods of testing the vocabulary. The "dictionary test" is, probably, the most satisfactory for measuring the comprehension vocabulary. Two lists of words prepared by well known psychologists are given in the Appendix (1), but it is not difficult to make such a list, and many teachers will prefer to use their own.

One hundred words, selected as follows, are commonly used. Take a modern edition of any standard dictionary and notice the number of pages in it. In Webster's *New International Dictionary*, for example,

(1) See Appendix A.

there are 2373 pages giving the meanings of words. In order to get one hundred words, therefore, it will be necessary to choose one from each twenty-third page. Choose the first word on each 23rd page. You will then have a group of words which are a fair sample of those given in the book. Place your list upon the blackboard and let each pupil define in a phrase or short sentence as many of them as he can. If he defines correctly thirty words out of the hundred given him, it may justly be inferred that he knows the meaning of thirty per cent of the words in the dictionary. (1)

In order to get a really satisfactory measure of one's own or another's recognition vocabulary, it may be wise to give several tests and then take an average of the results. Test yourself or the pupils upon three or four different lists from the dictionary. Choose one hundred words and for each write down three meanings: one right meaning and two that are wrong. Let the pupils cross out the incorrect definitions and leave after each word only the right meaning. (2) Make a testing list from the Pronouncing Gazetteer at the back of the dictionary. Using the index of a text in history, science, or geography, make a list of items to test the pupils' comprehension vocabulary in a particular subject. The index to Duncan's *The Story of the Canadian People* contains 350 items. Choose 50 of them at random, or choose every tenth item to make up a test list. If a student shows himself to be familiar with twenty-five of them, it is fair to conclude that he knows something of half the items in the book. If another

(1) *Teaching to Think*, by Boraas, page 222.

(2) After Gerlach.

student places correctly 40 items, it is obvious not only that his vocabulary is larger than that of the first student, but that he knows more Canadian history.

The number of words which anyone actually uses in speech or writing is, naturally, very much smaller than his recognition vocabulary. It is also much more difficult to test the active vocabulary. The difference between a child's speaking and his writing vocabulary is, however, not so great, and the method suggested above, of actually counting the number of words used by a pupil in 5 or 10 or 20 pages of his composition work, gives, perhaps, more accurate results than any other method. Another way is to choose ten or twenty words, each one of which has at least three synonyms. Use each of the words in a sentence, underlining the special word. Have the pupils complete the sentence by substituting as many synonyms as possible for the marked word. ⁽¹⁾

Suggested list:

1. He is a very *capable* man.
2. The boat *capsized*.
3. She has a *captivating* smile.
4. The ship *careered* before the wind.
5. Father never *checks* us before strangers.
6. He gave us a *cheery* greeting.
7. It was such a *dismal* day.
8. They *cherish* his memory still.
9. A *bleak* wind blew all day long.
10. They were *chums*.
11. The *principal* is an old friend of ours.
12. The *records* could not be found.
13. Her voice was *choked* with sobs.
14. His *choler* began to rise.
15. The *sanctuary* has been restored.

(¹) See Appendix B for second list.

OTHER SUGGESTED TESTS FOR THE ACTIVE VOCABULARY

What adjectives correspond to the following nouns:

Rose, care, gaiety, fear, thunder, tyrant, secret, juice, joke, apology, beauty, salt, festival, grace, frolic, fraud, oracle, satire, argument, error, sepulchre, collapse, conciliate, fiction, character, chaos, essence, fragment, spasm, tribute, metal, theory, emperor, clergy, picture, example, bishop, terror, product, intend?

What nouns correspond to the following words:

Provoke, abhor, bankrupt, insolvent, long, absurd, broad, supreme, resolute, rely, accept, noble, equal, paralyse, sober, neglect, acquiesce, allude, deceive, mortify?

Express in a single word the following phrases:

1. to chew the cud.
2. a man with narrow religious views.
3. unable to read and write because uneducated.
4. a man who thinks only of himself.
5. a man who stuffs animals.
6. love of country.
7. a soldier hired into foreign service.
8. marriage with many wives.
9. story of one's own life written by oneself.
10. the study of insects.
11. state of being without a wife.
12. equally at home on land or in the water.
13. one who wishes to destroy all forms of government.
14. a man who hates his fellow men.
15. the habit of making oneself miserable by worry.

Once interested in words, vocabulary work becomes a delight to most pupils. There are three types of the work; eliminating objectionable words or wrong grammatical forms from the pupils' usage; adding new words to the word stock; and developing an appreciation of and a conscience with regard to the

exact and careful use of words. All three types of work should be carried on, as far as possible, together; but special emphasis is laid upon each in turn as the needs of the pupils develop: in the primary grades, the elimination of wrong forms; in the intermediate, the addition of new words to the vocabulary; in the senior grades, the development of appreciation and a vocabulary conscience.

Work towards purifying the child's speech may be begun upon the first day he spends at school. If the new pupil is frightened or shy, the teacher is content to note incorrect forms—if any are heard—and to plan necessary improvements. Even a shy child, however, may be gently reminded that we say, "Yes, sir" or "Yes, Miss Brown," at school.

Error intrenched makes a long fight. Wrong habits of speech are very difficult to overcome, but they can be vanquished. It is usually vain to make a massed attack upon the whole army at once. A guerilla warfare, which cuts off stragglers and breaks up the forces of the enemy so that they may be dealt with in single combat, is the most successful method. Select the most glaring and offensive speech error and open a campaign against it throughout the whole school. Use every device and every method and every occasion to do battle against that particular error. When it has disappeared, or nearly so, declare war upon another.

Suggested list of errors to be corrected in:

Grade I—(6 years) I seen, I done, ain't.

Grade II—(7 years) we was, he don't, me and John.

Grade III—(8 years) he give, John has went, them books.

Grade IV—(9 years) she come, the boys is, him and me went.

Grade V—(10 years) this here, John he, the double negative.

Grade VI—(11 years) can for may, lay for lie, good for well, teach for learn.

Grade VII—(12 years) It is me, Mary and her went, sure for certainly, I would of gone.

Grade VIII—(13 years) guess for think, correct use of shall and will.

Other common errors to be eliminated:

| | |
|----------------------------|----------------------------|
| I knowed it. | I'm after finishing. |
| He took it off me. | Do like I do. |
| The book is tore. | Where was you? |
| He is the one what did it. | I've wrote my spellings. |
| I was to home. | They learned me to write. |
| Is there any school? | I walks him home. |
| Leave me be. | He will tell on you and I. |
| She brung it to me. | Can I take the book home? |

Suggested methods of eliminating:

1. Spend a composition period making a list of the grammatical errors common in your school.

2. Make a chart upon which the correct form of each misused phrase is printed in large black letters. Hang it in sight.

3. Divide the school into 2 teams for a week's campaign. The captain of each should record reported lapses of the opposing team. At first, limit the competition to school hours. Later, extend it to the playground.

4. Appoint weekly speech monitors who call attention to all errors made.

5. Make an Honor Roll of the names of those who have made no errors.

6. Make posters reminding all to avoid "ain't" or "seen," etc.

7. Let the art class prepare signs "advertising" the correct phrase.

8. Play brisk language game frequently. (1)

9. Correct every error heard.

10. Give frequent written exercises involving use of correct form.

(1) See chapter on "Oral Composition" for language games.

When a word or phrase is used out of its natural sense, we call it slang. Slang is continually being invented, becoming fashionable, dying out, and being replaced by new phrases. Sometimes a phrase which begins as slang is felt to be expressive or to fill a need. It gradually becomes respectable, is used by cultured people, and, in the end, takes its place as a dignified member of language society. Such words as "mob," "bus," "sham," "bully," "grit" were once slang and have now their place in the dictionary.

Do not admit a slang phrase when there is already a word or phrase in the language which adequately expresses the thought. This is a safe rule. In written composition one cannot be too careful to eliminate all suggestion of slang, but in ordinary speech many phrases are countenanced because they are brief or expressive. A cultured person might tell you that his party "went over the top" in the last election, but he would never say that any member of it "got his goat". Most people, if they take the trouble to think about it, can distinguish correctly enough between permissible and vulgar slang.

A particularly objectionable form of slang is the use of good English words with large meanings and having important work to do in the language for every trivial business of the day. To fill one's speech with mis-mated superlatives makes it monotonous as well as inelegant, and, what is more disastrous still, it debases the words so used.

Words commonly debased by ill usage:

Sure, swell, lovely, awful, perfect, divine, heavenly, horrid, frightful, stunning, enchanting, nice, sickening, checking, sand, splendid, glorious, magnificent, nerve, cheek.

Suggested methods of eliminating slang from the school's speech:

1. Devote an occasional language period to the discussion of permissible and vulgar slang.
2. Collect ancient forms of slang and compare them with ours.
3. Collect 5 permissible slang phrases and try to find out their origin.
4. List 5 slang phrases that you personally dislike and try to get your schoolmates to stop using them.
5. For each slang phrase you hear try to form a correct and beautiful expression to take its place.
6. Competitions and posters as suggested for the overcoming of wrong grammatical forms.

Before nine years of age a child probably acquires most of his new words from the conversation of those about him; after nine, from his reading. In general, reading is the great source. But the pupil must be awakened to alertness upon every side. He should snatch at a new word as a dog at a bone and carry it off to worry the meat from it, to treasure and to use it. Keen interest in new words once acquired is never likely to be entirely lost. The teacher will devise many schemes to encourage the pupils in collecting new words from every source.

Quick competitions:

Who can write, in three minutes, the most: Names of birds, adjectives, synonyms for "happy", names of cities, names of great men, kinds of food, parts of a car, etc., etc.?

Who can, in one minute, give for a list of words written on the blackboard, the most: Synonyms, the most opposites, the most (single word) characteristics, the most rhymes?

Who can, in two minutes, write down: The most verbs of sounds, verbs telling of doing things (as walking, lifting, singing, etc.), the most adjectives suggesting size (as gigantic, huge,

small, etc.), the most adverbs made from adjectives (as sweetly, highly, etc.), the most nouns naming imaginary things (as fairy, nymph, etc.)?

Who can, in five minutes, make from a list of ten or fifteen or twenty words: The most phrases, the most sentences, the most rhymes?

Long competitions:

Who, or which class, will collect the most new words in a week (only those whose meanings are known to the whole class should be counted)?

Which pupil, or group, or class will USE the greatest number of new words in a day, or week?

Who will first report a new word used by the teacher or heard out of school?

Who will bring the most new words from the minister's sermon, the lecture, the play, the picture show?

A blackboard list for each class, each member to add words to his own list (if blackboard space is scant, the lists may be kept on sheets of paper tacked to the wall).

Making and keeping a personal dictionary.

Which pupil will make correct use of the BEST new word in the day's oral or written composition lesson?

In Grade IV, the children should be taught to use the dictionary. A little talk about the greatness and beauty of the English language makes a suitable introduction. Boys and girls in Public School cannot study the history of our tongue, but they can understand and remember many things about it. English is the descendant of Anglo-Saxon, the forceful and picturesque language of our ancestors, the sea-rovers, who conquered Britain. In turn, English fought for its life with Danish, with Norman French, with Latin, rising stronger and richer from each contact with a foreign tongue. English has always borrowed freely from other languages yet keeps its own character still:

the simple native word stock which describes all intimate objects and vital acts; the "trochaic underhum" of the Saxon which, with the freedom of the middle pause, makes our poetry matchless in the variety of its rhythm. Slowly the language has freed itself from inflections and many other grammatical shackles, until to-day English is the "most supple, subtle, and serviceable" language in the world. Our literature is, by hundreds of years, the oldest of modern literatures. Our poetry and drama is the greatest the world has ever seen, and our prose bears comparison proudly. Every boy and girl in our schools has a share in this splendid possession of ours. It is HIS language; his to love and study, to use carefully, to guard from careless harm. It is his right and hope to add to its store of greatness and of beauty.

The dictionary is the store-house of the words of our language. It is alive, and, like all living things, it grows. New words are constantly being added, while a few drop out of use from time to time. We need new dictionaries frequently, but any good edition contains all the words that people need for ordinary use. A little story about Dr. Johnson and his long years of labor upon the first English dictionary would be interesting to the pupils.

The method of finding out the words should be explained and the class given some words to look up. If the dictionary is a large one, many meanings are given for each word, and the children need to be taught to seek one which fits the context of what they are reading. Later the simplest rules of pronunciation should be explained and the pupils given practice in the use of the book for that also. Leave to consult the

dictionary freely should mark the graduation of a child from the primary grades.

Suggested dictionary exercises:

Short lists of words to be looked up and the meanings to be written down at a later time, when the teacher dictates the words.

Which pupil can first find the correct meanings for five words in his pocket dictionary?

Find three meanings for each of a short list of words and give sentences to illustrate each meaning of each word.

Find out the favored pronunciation for each of six words sometimes pronounced differently.

A Meaning Match is like a spelling match. The pupils are ranged on opposing sides. The teacher gives out the words, but instead of spelling, each pupil gives the meaning of his word. Anyone failing to give the right meaning must take his seat.

A Dictionary Match. A list of ten or fifteen or twenty-five new words is given out to the pupils who have already been divided into two parties. They look up the words in their dictionaries. When time is called each side sums up the total number of words for which its members have found the meanings. The side with the largest number of meanings to its credit wins.

A Pronunciation Match. The class is again divided into opposing sides and ranged where each pupil can see the black-board plainly. The teacher writes each word upon the black-board, and the pupil whose turn it is must pronounce it. Those failing, take their seats.

Five known words are given out. The pupils are to look up a quotation in which each one is used.

Ten known words are given out. The pupils are to look up a *new* meaning for each.

The teacher may do much to increase the pupil's word stock, improve his use of words, and add to his interest, by teaching regular vocabulary lessons. There are different ways of doing this. In the **NEW WORD LESSON** the teacher selects from three to six new words

which are likely to prove interesting and useful to the pupils. The words are placed on the blackboard, pronounced, and the meanings of each discussed, and illustrated. If the teacher knows any little story about the word, can give its derivation (the pupils need not be required to remember it), or quote an apt use of it, these will help to make it memorable. After the lesson the words, written large, should remain upon the blackboard for several days, and should be used in oral and written composition exercises as often as possible.

A suggested list of words which might be used for new word lessons in intermediate or senior grades:

| | | | |
|------------|---------------|-------------|------------|
| hangar | camouflage | trombone | amphibious |
| lotus | flautist | squadron | alert |
| lithe | vocabulary | admiral | potter |
| polo | chivalry | pyorrhoea | vision |
| wine-press | dusky | senior | topaz |
| squeamish | napery | Phoenix | douceur |
| desperado | Colossus | terra firma | gout |
| scrofula | transgression | rake | dotterel |
| rhapsody | prerogatives | quadrille | quip |
| cut-purse | phial | impeach | ambrosia |
| attaint | salubrious | tabernacle | palfrey |
| puppet | scullery | finesse | fabulous |
| satire | alma mater | samite | myrrh |
| nectar | pageant | divan | devout |
| wimple | verdant | plebeian | insipid |

The every-day spelling lesson may be used to introduce new and interesting words, with advantage to the spelling lesson and to the vocabulary. Most of the grammar which intermediate girls and boys need to know is really only vocabulary work. ⁽¹⁾ A lesson in

⁽¹⁾ For many vocabulary exercises which are also grammar exercises see *Learning to Speak and Write*.

WORD-BUILDING is interesting to most children. Place upon the blackboard several words which involve a common part, as: handle, handy, handsome, handsel. Use the words in sentences and discuss the meaning of the common part. Then collect all possible words which involve "hand". When the meaning of a prefix or suffix has been determined, the pupils may invent new words, as well as collect all the real words they can find. Words in English may be built from the root (the shortest form of the word): by modification, as in "wefan", which becomes web, weft, etc.; by compounding, as in bluebird, handshake, tablecloth, etc.; or by adding prefixes and suffixes, as in bemoan, mistake, etc.

Prefixes and suffixes to teach:

English:

- (a) *Prefixes:* a (on or at), all, be (by), for, fore, forth, in, mis, off, on, out, over, through, twi (two), un (not), under, up, with.
- (b) *Suffixes:* diminutives, as en, ie, y, kin, le, ock, ling; denoting agent, as: er, ster, der, ter; denoting quality, as: ard, ness, red, craft (skill), dom (power), hood (condition), ship (office), wright (workman), ward (keeper).

Latin (and French):

- (a) *Prefixes:* amb (around), ante (before), bis (two), circum (around), contra (against), de (down), ex (out of), in (not), ob (against), per (through), post (after), pre (before), re (back), sub (under), inter (between), super (above), trans (across), sed (apart).
- (b) *Suffixes:* agent as: or, er, ser, ier, ate, ant, ar, ive, tor, trix; condition as: acy, ade, ery, ry, tide; place as: ary, er, ern, ery, ry.

Greek:

- (a) *Prefixes*: hemi (half), hyper (over), meta (between), peri (around), pro (before), syn (together).
- (b) *Suffixes*: asm (quality), ies (art), isk (diminutive), ist (practice), sis (act of or result).

It is important that the pupils should become interested not only in the size of their word stocks but also in the words themselves. They should begin to be curious about words and their meanings, interested in their stories, and anxious to treat them fairly by pronouncing them properly and using them in their true sense. Interesting lessons may be given on the names of the days of the week: Sun's Day, Moon's Day, Tew's Day, Woden's Day, Thor's Day, Freya's Day, Saturn's Day. Surnames often describe the original owner as: Short, Little, Hardy, Ruddy; or indicate his trade as: Spicer, Weaver, etc. Many surnames have come from Christian names as: Davidson, Morrison, etc. Christian names often have meanings which interest their young owners as: David (the beloved), Peter (a rock), Frederick (the peacemaker), Blanche (the fair), Stella (a star).

Place names often have interesting stories connected with them also. Alexandria is the city of Alexander the Great; Brantford was named for Joseph Brant, the Mohawk chief; "castra" means "a camp", and hence we have Manchester, Rochester, etc. "Ham" means "home" and gives Buckingham, Rockingham, etc. Indian names, each of which has a meaning, have been given to many places in Canada. The study of them is very interesting, and they serve as clues for the recall of many a history story. The following are Indian names, the meanings of which the pupils may be

set to find out. When they have done their best the teacher may supply the others.

Canada—A village of huts.
Niagara—Trembling water.
Saskatchewan—Rapid river.
Manitoba—Great Spirit.
Keewatin—West wind.
Erie—Cat or panther.
Wewanosh—Well or pool.
Quebec—Straight or narrows.
Kushog—Little pig.
Alabama—Here we rest.
Arizona—Sand hills.
Connecticut—Long river.
Dakota—Allied.
Minnesota—Muddy river.
Minnehaha—Laughing water.
Myeerah—The white crane.
Minnewawa—Slow water.
Michigan—Fish water.
Wabamum—The looking glass.
Wastao—The light on the hill.
Wetaskiwin—The hills of peace.

Great writers have sometimes invented words which were felt to be so expressive and useful that they have become part of the language. Shakespeare invented hurry, lonely, orb, home-keeping; Milton first used Satanic, gloom, echoing; Sir Thomas Brown made medical and literary; Dr. Johnson, literature and comic. Burke gave us colonial, diplomacy, and financial; Sir Walter Scott, chivalrous, raid, and foray. The Bible has given a great many words to the language as: Psalm, gem, peacemaker. Have the class make a list of Bible words and find out whether or not they were used in English before it was published.

When the pupils have been interested in words and their meanings for a year or two, when they have become ambitious to enlarge and to purify their vocabularies, it is time to enlist them in a crusade for using words in their exact sense. No part of vocabulary work is more interesting or more valuable than this. The largest word stock is of little use unless the owner possesses also a sense for the correct use of words. The instinct for the apt use of a word is, like the gift of apt quotation, rare, but everyone, and more especially a child who is willing to take the trouble, can win a little skill at it. Reading, silent and oral, memorization, quotation, loving lingering over beautiful words and phrases are the means by which this gift may be cultivated. It must grow with the growing vocabulary, or that vocabulary will be of little use.

In Grades VI and VII attention should frequently be called to the apt wording of a thought in the reading or literature lessons. Pupils should be encouraged to word and reword their thoughts, seeking the best effect. It is one of the most valuable results of the new feeling for short composition assignments that the pupils now have time to study the effect of the words they use in expressing their thoughts. In Grade VIII some time may very well be spent in the study and practice of THE EXACT USE OF WORDS. In earlier years the pupils have learned to arrange their thoughts and to express them correctly; they may now, for a little while before they leave school for good, aim at something a little beyond mere correctness. Teach the seniors to honor their language as they do their flag. Teach them to despise exaggeration, repetition, redundancy, profanity, slang, colloquialisms, slovenly pronunciation,

and incorrect grammar, as marks of the uneducated and vulgar. In short, establish in your pupils a literary conscience.

Begin by selecting some striking phrase for study: "He leadeth me beside the still waters." Have the class listen to the line read first with and then without the final "s". Notice how wonderfully the low murmuring of the stream is conveyed in the sound of that single letter, and how infinitely poorer in meaning, as in music, the line is when read without it—as it very often is. "The sun—a god, gigantic, habited in gold, stepping from off a mount into the sea." Every word in these lines is necessary and exactly fitted to give the impression of glorious and gracious vastness. The glory of warm color, the majestic figure, the sweep of celestial robes, the mighty stride, are all there in less than so many words. We rise in terraces of lifted gutturals and step down again from purple mount to shining sea in cadenced vowels. Let the pupils try the effect of omitting "from off", of substituting "down to" for "into", and "shore" for "sea". Every change is felt to be for the worse.

Sentences, in which words are finely used, for study:

1. Bob was a sheep dog of the finest breed. His long coat of *rare* dark gray was *dashed* here and there with lighter touches. On his chest was a *shield* of purest white, and the top of his head was *showered* with snow.
2. On the wharf, groups of slaves, stripped to the waist, went about in the *abandon* of labor.
3. Mr. Douglas was the *negative* spirit in the company.
4. A man of sorrows, and *acquainted* with grief.
5. The little creature (a storm-beaten bird) was forced to sit down and *pant* and *stay* till the storm was over. Then it made a more *prosperous* flight.

6. The moving isles of winter *shock* by night.
7. Love finds them whom the cold earth sought to claim,
in the *dewy* garden, with *living* feet on the green grass.
8. He strode off in a *fiery* rage.
9. Birds of *passage* sailed through the *leaden* November air.
10. And they beat him and sent him away *empty*.

GENERAL VOCABULARY EXERCISES

(To junior pupils assign at one time only a few words or sentences from the exercises.)

Select *ten suitable words* to use in place of each of the following: *awful, perfect, lovely*.

Rewrite a newspaper paragraph using *exactly truthful words*.

From any paragraph written by any great writer, select *five words exactly used*. Comment on these.

Translate these *slang phrases* into correct English:

Beat it. Stir your stumps. Get the bounce.

Put it over. Search me. Can it.

I'll say so. Go slow. You bet.

Write *ten adjectives correctly used* in describing each of the following:

A fire, a lady, a humming-bird, an accident, a scene, a baseball game, a mountain.

In each of ten sentences use *a different preposition correctly*.

Write the following sentences using *the word you prefer and give reason for your choice*:

It tastes (strong strongly) of pepper.

The children sat (quiet quietly).

He paid (dear dearly) for his whistle.
(This These) porridge are cold.
They lived (happy happily) ever after.
I went (in into) the room.
She is the (taller tallest) of the three.
He stood (firm firmly) on the rock.
The team felt (bad badly) at losing the game.
Chicago is (farther further) away.
The (latest last) news was good.
The car rides (easy easily).

Distinguish between the meanings of the following:

It looks good. It looks well.
A few came. Few came.
She went home. She had gone home.
Mother's photograph is here. A photograph of Mother is here.
The hairdresser and barber live here. The hairdresser and the barber live here.
He looked sad. He looked sadly
Half a dollar. A half dollar.

Express in simple, correct English each of the following:

The silver-tongued orator enthralled the audience.
They approached the hymeneal altar.
The immortal spirit winged its flight above.
The conflagration consumed a vast area.
The assembled populace shouted aloud.
The unprecedented inclemency of the weather prevented my visit.
An opulent individual appeared.
He sustained a fractured femur.
She was the recipient of many handsome gifts.
The unmistakable precursor of trouble.
An agriculturalist gave a demonstration.
His palatial residence was reduced to ashes.
Pecuniary advantages go with the position.
The customary beverages were served.
In came the lady who presides over the culinary department.
He was a professor of the tonsorial art.

My olfactory nerves told me dinner was nigh.
His nether garments were somewhat out of repair.
Her cries were audible to us at a great distance.
He was followed by a shabby specimen of the canine tribe.

Improve the following sentences by removing the colloquialisms:

You had no call to answer the door.
I was noways to blame.
He wasn't hurt any.
Mind what I say to you!
He waited quite a spell.
Could you make out what he meant?
Don't let on to Mother.
Wait a bit and see.
He was rather put out at me.
George got into a scrape yesterday.
I need a new dress the worst way.
Are you done with my book?
They will blame it on you.
I meet him sometimes of a Sunday.
He was bound to come.
Funny you didn't hear it.
Are you through dinner?
We can't get along with her.
What possessed you to do it?
You had best tell your Father.
He began to hurriedly arrange it.
It is above a month since I saw him.

Discuss the errors in the following sentences:

I could not help from admiring him.
Won't he be surprised?
He said he didn't know as he would like it.
He wore out four pair of shoes.
Which is the cheapest of the two?
Who did you give it to?
We don't want no insolence.
Was you glad to get home?

I couldn't see the road ahead, hardly.
 Nobody but you and me know about it.
 He has some sort of indigestion.
 It isn't on the map, I don't think.
 She speaks slow and distinct.
 I was in hopes you would come.
 You must speak plainer.
 I tripped as I was jumping into the sleigh.
 You can hardly find a worse talker.
 It is no use in reasoning with him.
 Carlyle and Macaulay's style is different.

Give exact meaning of both forms in:

Will (shall) you come to-morrow?
 I will (shall) not go.
 I would (should) go.
 I may (can) take it.
 He shall (will) be told of it.
 What would (should) you do?

Which form is correct in: (Give reason)

I cannot wait longer, but shall (will) go at once.
 Will (shall) you be here to-morrow?
 May (can) I eat the cake?
 He thinks he will (shall) not win.
 I shall (will) be ill if I go.
 Would (should) you believe what I told you?

Would you use "is" or "are" with:

Ten feet of the fence ——— broken.
 Mumps ——— prevalent.
 Six from ten ——— four.
 Three times four ——— twelve.
 The gallows ——— prepared.
 Porridge ——— healthful.

Supply the right noun of sound for the blanks in the following phrases:

| | |
|------------------------|------------------|
| The ——— of the wind. | The ——— of bits. |
| The ——— of the breeze. | The ——— of silk. |

| | |
|----------------------|--------------------------|
| The ——— of drums. | The ——— of an organ. |
| The ——— of trumpets. | The ——— of sleigh bells. |
| The ——— of harness. | The ——— of a lock. |
| The ——— of chains. | The ——— of many voices. |
| The ——— of musketry. | The ——— of the bagpipes. |
| The ——— of arms. | The ——— of the sea. |
| The ——— of steel. | The ——— of guns. |
| The ——— of carts. | The ——— of cannon. |
| The ——— of hoofs. | The ——— of pine trees. |

For the following names of places give the corresponding adjective:

Venice, *Venetian*: Vienna, Holland, Winnipeg, Paris, Naples, Athens, Rome, Florence, London, Boston, New York, Chicago, Crete, Hamilton, Malta, Milan, Oxford, Belgium, Russia, Japan, Victoria, Vancouver, Edmonton, Washington, Toronto, Calgary, Canada, Isle of Man, Denmark, Montreal, Arabia, Regina, Halifax, St. John, Truro, Ottawa, Quebec, Cambridge, Saskatoon.

Explain the difference in meaning between:

| | |
|-----------------------|---------------------------|
| Clever—learned. | Sceptic—septic. |
| Allusion—illusion. | Service—servitude. |
| Thorough—through. | Antidote—anecdote. |
| Continual—continuous. | Trade—profession. |
| Credible—creditable. | Exaggerate—over-estimate. |
| Imposture—imposition. | Liberty—freedom. |

Complete the phrase with the correct preposition and a suitable object:

| | |
|--------------------|-----------------|
| To transfer. | To tamper. |
| To haggle. | To pray. |
| To inveigle. | To domineer. |
| To take exception. | To be intimate |
| To disagree. | To be entitled. |
| To be independent. | To be immune. |
| To be prejudiced. | To connive. |
| To testify. | To be anxious. |

| | |
|-----------------|-----------------|
| To explain. | To assist. |
| To confer. | To suffer. |
| To expostulate. | To complain. |
| To remonstrate. | To be hurt. |
| To care. | To abide. |
| To prepare. | To teem. |
| To be exempt. | To partake. |
| To triumph. | To yearn. |
| To differ. | To distinguish. |

Fill in the blank with words to complete the metaphor:

He rules with (a rod of iron).
There was now no cloud in the political ———.
The ——— of remorse embittered his life.
She won ——— opinion everywhere.
The whole story is a ——— of lies.
He burst into a ——— of rage.
The strong ——— of the law seized him.
Love of money is ——— of all evil.
The doctors still see a ——— of hope.
His long life was ——— with honor.
We ——— the subject no further.
The orator had a ——— tongue.
A ——— of humor makes everything easier.
The relieving forces ——— the blockade.

Mrs. Malaprop was a lady who so often used words in the wrong sense that her name has become synonymous with doing so. *Correct her errors* in the following sentences:

1. Nay, Nay, Sir Anthony, you are an absolute misanthropy.
2. Fy, Fy, Sir Anthony, you surely speak laconically.
3. I would not wish a daughter of mine to be a progeny of learning.
4. I would never let her meddle with Greek, or Hebrew, or Algebra, or simony, or flexions, or paradoxes, or such inflammatory branches of learning.

5. I would send her to boarding school to learn a little ingenuity and artifice.
6. She should have a supercilious knowledge of accounts.
7. She should be instructed in geometry that she might know something of contagious countries.
8. She should be mistress of orthodoxy that she might not mis-spell words.
9. I wish her to reprehend the true meaning of what she is saying.
10. I don't think there is a superstitious article in the list.
11. Nothing is so conciliating to young people as severity.
12. I shall be glad to get her from under my intuition.
13. Sir, you overpower me with good breeding. He is the very pine-apple of politeness.
14. I exploded the affair some time ago.
15. She seems resolved to decline every particle that I enjoin her.

The italicized words in the following phrases and sentences are finely used. Explain exactly what each means and why it is well used:

"On Avon's misty flats the herds

Expected *comfortless*, the day."

"This bright *spring-tide* of pure love."

"The *faint* and *frail* Cathedral Chimes *spoke* time in Music."

The Lord is my *strength* and *song*.

He spake—with *large*, divine, and *comfortable* words.

Advancing *stepless* as in the grass a serpent glides.

Daisies coming out in *constellations* on the lawn.

Rosamund had a very *just* notion of drawing.

The most *triumphant* death is that of the martyr.

We here *highly* resolve that these dead shall not have died in vain.

Sleep! it is a *gentle* thing.

The *jocund* day stands *tiptoe* on the misty mountain tops.

Oh how *wretched* is that poor man that hangs on princes' favor!

He is *despised* and rejected of men; a man of sorrows, and *acquainted* with grief.

Sand-strewn *caverns* where the *spent* lights quiver.

Many nouns of Anglo-Saxon origin have corresponding adjectives of Latin origin.

(a) Find them for:

| | | |
|------------------|-------------------|---------------------|
| cat (feline) | side (lateral) | father (paternal) |
| dog (canine) | island (insular) | brother (fraternal) |
| egg (oval) | name (nominal) | year (annual) |
| eye (ocular) | spring (vernal) | son (filial) |
| ear (auditory) | ox (bovine) | end (terminal) |
| mouth (oral) | home (domestic) | east (oriental) |
| mind (mental) | star (stellar) | water (aquatic) |
| sun (solar) | moon (lunar) | town (urban) |
| nose (nasal) | mother (maternal) | country (rural) |
| light (luminous) | fleet (naval) | sky (celestial) |

(b) Use each of the adjectives in a sentence.

Express in metaphors the italicized words:

There were a *great multitude* of people.

Return good for evil and so make him ashamed.

Get rid of them *completely*.

He entered *noisily*.

In order to *make one action serve two purposes*, she came to-day.

In leaving them he passed *from a difficult to a worse position*.

They dislike him, because *he always exacts all that is due him*.

The wedding over, the families *made up the quarrel*.

The old man *cannot live long*.

He is a man who *changes his work so often* that he never makes money.

The younger girl had always *to take second place*.

To put it briefly he was now *without resources*.

He never *stopped to think before he did a thing*.

He *exhausted his strength in more ways than one*.

Construct sentences, using the following words metaphorically:

| | | | |
|---------|---------|--------|---------|
| Pillar | anchor | dawn | piper |
| cement | torrent | beg | Olive |
| trumpet | bosom | sing | calf |
| knell | voice | shield | Spartan |

(a) *Explain the meaning of the following phrases:*

(b) *Use each in a sentence:*

Dutch courage.
 Hobson's choice.
 The pot calls the kettle black.
 Sowing his wild oats.
 To kill the fatted calf.
 A dog in the manger.
 Burn one's boats.
 A Parthian shot.
 The cloven hoof.
 The turn of the tide.
 To fly in the face of Providence.
 The apple of discord.
 To take the bull by the horns.
 To feather one's nest.
 To swallow one's pride.
 To put the cart before the horse.
 Sowing dragon's teeth.
 To cross the Rubicon.
 To make a silk purse out of a sow's ear.
 A Job's comforter.
 A red-letter day.
 The scale of justice.
 To burn the candle at both ends.
 To rest on one's laurels.
 Beyond the pale.
 To gild the pill.
 Hoisted with his own petard.
 Out of the frying-pan into the fire.
 They prank themselves.

Complete the proverb and explain its meaning briefly:

Least said
 Slow and steady
 It never rains
 A rolling stone
 Strike when

Still waters
 A stitch in time
 When in Rome
 The burnt child
 Birds of a feather

| | |
|-----------------------------|-------------------------|
| Distance lends | One swallow |
| All is not gold | Nothing venture |
| Strain at a gnat | It's never too late |
| Looking for a needle | Give him an inch |
| Never put off | Stolen fruits |
| Honor even among | Rats leave |
| It's a long lane | Possession is |
| Hell is paved | For want of a nail |
| No use crying | As the twig is bent |
| Take care of the pence | Spare the rod |
| Hitch your waggon | Fine feathers |
| Love of money | Two wrongs |
| Faint heart | Set a thief |
| Much wants more | Beauty is but |
| The proof of the pudding | Fools rush in |
| Those who live in | Truth is stronger |
| What is sauce for the goose | Sufficient unto the day |

Which verb form is correct in: (Give reason)

Pains *has have* been taken.
 Time and money *has have* been spent.
 If I *am be* ready I will go.
 Ten dollars *was were* spent.
 Riches *banishes banish* happiness.
 Nine-tenths of it *is are* due to carelessness.

Supply a suitable epithet for each of the following words:

| | |
|------------------------|------------------|
| A (close) resemblance. | a ——— injustice. |
| a ——— recollection. | a ——— silence. |
| the ——— medium. | a ——— vigil. |
| the ——— mean. | ——— negligence. |
| the ——— moment. | a ——— refusal. |
| a ——— acquaintance. | ——— opposition. |

Explain the ambiguity in:

He ate a little chicken.
 I observed that fewer men buy candy.
 She can't take one of her children.

He said if he did not feel better soon he should go.

There is a piano in the house which is not theirs.

I have no more influence over you than others.

He owes many more than you.

I did not know you were absent till yesterday.

She desired nothing more than money.

The next day which we spent at home was fine.

This is Brown's last book.

She called when the baby cried.

The doctor told the man that he needed a vacation.

When Susie told her mother that the bird was dead she cried.

When the Brown's were driving yesterday their horses ran away, and they were badly hurt.

Mary wished to see the princess, but she could not because she was so little.

(a) Use correctly in sentences the following idioms:

to drop the eyes

to curry favor

the handwriting on the wall

to wring the hands

under the rose

a wet blanket

to hang fire

a golden spoon in mouth

hand in glove

Open Sesame

a drug on the market

Adabra cadabra

a dead letter

to be cashiered

deus ex machina

to beg the question

the sinews of war

filthy lucre

to eat humble pie

a pocket borough

(b) Write out in complete sentences the exact meaning of each of the foregoing phrases.

What are:

Pegasus, a Dryad, the three golden apples, a mermaid, Excalibur, Merrylegs, The Pillars of Hercules, Golden Fleece, Minotaur, a nymph, The Floss, Medusa, Thor's Hammer, Aurora, Sirens, Grendel, Ugly Duckling, Valkyrie, The Thrush's Nest, The Rainbow Bridge, a griffin, The Wooden Horse, The Bridge of Sighs?

Each of these women was the sweetheart of some famous man: find out who.

| | | |
|------------|-------------------|---------------|
| Desdemona | Elizabeth Barrett | Helen of Troy |
| Jane Welsh | Anne Hathaway | Ophelia |
| Rachel | Kriemhild | Ruth |
| Stella | Beatrice | Fanny Brawne |
| Dido | Adah | Juliet |
| Cleopatra | Amelia Sedley | Rosalind |

What person was known as:

| | |
|---------------------------|--------------------------------|
| The Lily Maid | The Lion Heart |
| The Iron Duke. | The Wizard of the North |
| The Swan of Avon | The Wisest Fool in Christendom |
| The Wandering Jew | The First Gentleman in Europe |
| The Man without a Country | Bonnie Prince Charlie |
| The Lady of Christ's | The Great Commoner |
| The Little Corporal | The Grand Old Man |
| The Hammer of the Scots | The Knight of La Mancha |
| The Flying Dutchman | The Lake Poets |
| Bonnie Dundee | The Sage of Chelsea? |

Where are: (Mention the story or poem in which they appear and its author.)

Raveloe, Olympus, Spanish Main, Lilliputia, Edmonton, Arcadia, Valhalla, Hamlin, Rugby, Avalon, Bingen, Arden, Loch Lomond, Heorote, Sleepy Hollow, Camelot, Doone Valley, Flodden, Rome, Netherby, Delectable Mountains, Troy, Elsinore, Rhine, City of Destruction, Orchard of Palms, Kenilworth, Land of Nod, Bourne, Pompeii, Treasure Island, Wakefield, Kensington Gardens, Marathon, Shalott, Bethany, The Dee, Dorlcote Mill, Ratisbon, New Orleans, Styx, Thermopylae, Asgard, Canaan, Hesperides, Babylon, Lethe, Windsor, Holyrood, Ararat, Grand Pré, Shushan, Tiber?

Who are: (Famous people to find out about.)

| | | |
|---------|-----------------|--------------|
| Pandora | Maggie Tulliver | Christian |
| Hebe | Aunt March | Dr. Primrose |
| Hector | Desdemona | Juno |

| | | |
|---------------------|-----------------|-------------------|
| Sir Lancelot | Rachel | Diana |
| Friar Tuck | Little Nell | Enoch Arden |
| Orpheus | Michael | Ophelia |
| Daedalus | Loki | Narcissus |
| Balder | Ariadne | Tom Brown |
| Alan-a-Dale | Orpheus | Casabianca |
| Sir Galahad | Siegfried | Great Heart |
| Queen Mab | Prometheus | Ophelia |
| David | Peter Pan | Odin |
| Sir Patrick Spens | Lochinvar | Orion |
| Bob Cratchit | Titania | Jean D'Arc |
| Tantalus | Friday | Rosalind |
| Guinevere | King Cophetua | Hereward the Wake |
| Sindbad | Ajax | Venus |
| Daniel | Isaiah | Uncle Tom |
| Achilles | Dagon | Alexander Selkirk |
| Apollyon | St. Christopher | Esther |
| Apollo | Mr. Pickwick | Miriam |
| The Lady of Shalott | Lorna Doone | Horatius. |

CHAPTER IV

ORAL COMPOSITION

Oral composition is the premier study of the Public Schools. Even learning to read is subordinate to learning to speak, although the two react so intimately the one upon the other that it is difficult to separate them. To talk well does not mean to speak correctly merely; nor yet does it mean glibness in expressing other people's opinions. To talk well presupposes some personal experience of the matter in hand and a reasonable acquaintance with other people's thoughts about it. It necessitates the possession of a correct vocabulary and the accurate use of it. It involves a pleasant voice, careful enunciation, and correct pronunciation. Learning to talk well is not a short matter, but it is the surest and shortest road to success in life.

Speech is indicative of mental power. Clear, pointed speech springs from an exact and systematic mind. If a child (or adult) speaks in a confused, hesitating way, the teacher justly concludes that his mind is equally confused upon the subject. If speech were only a thermometer to the mind, it would be of comparatively little importance in mental development, but it is much more than that. Speech is a direct agent of mental growth. The continual practice of careless speech develops the habit of loose and inaccurate thinking, while every moment spent in practising careful speech reacts upon the mind, forcing careful,

conscious collection, selection, and arrangement of the thoughts. If once every day brief, strictly accurate, perfectly clear and correct speech is required of a student, then once every day consciously selective and comparative thinking will be done. If the speech be demanded oftener, the thinking will be done oftener.

The child who is confused in speech and thought is also heavily handicapped in perception and memory. The indefiniteness of his own vocabulary hinders his understanding of the words used by others. He is slow in the uptake, and the untidy state of his mind prevents the new idea from quickly finding a group of like thoughts to which it may attach itself. It is vaguely received, remains loosely attached, is unavailable for future conceptions, and soon slips below the threshold of memory. Bacon says "speech maketh a ready man". A "ready" man has a keen, flexible mind, quick to understand and to assimilate. When a new idea approaches such a mind, it is clearly perceived; the conception is unembarrassed by irrelevant ideas, is quickly judged, and at once connects itself with a group of like thoughts. It throws new light upon the whole group and remains, properly connected, a useful part of consciousness. Careful training in speaking increases enormously the power of the child to get information from people, books, and experience, and it improves equally his power of remembering what he has learned.

The business world freely criticises the Public School, its teachers, and its system, because it fails to turn out, year after year, clerks, cooks, carpenters, mathematicians, artists, critics, or professional penmen. It is difficult to make the general public see the importance

of our position upon this point. Even the war has opened the eyes of the few only. It is no part of the work of the Public Schools to turn out clerks or cooks or carpenters. The teaching of a trade or a profession is the business of secondary or university education. In the Public Schools children are and ought to be taught the simple facts about the world and its history, which will enable them to understand their environment; the simple rules of elementary science and mathematics, which will help them to make use of that environment. They are taught to read that they may enjoy the thoughts and profit by the experience of other people. They are taught to write that they may share their own thoughts with others. And all this that they may live usefully and happily in the world and with their fellowmen. The Public School should develop the child's natural delight in all that is beautiful, a quick perception of the difference between right and wrong, the love of truth and simplicity, a strong sense of personal honor, the habit of straight, sane thinking and sound judgment; in short, it is the business of the Public Schools to teach a child to live, not to teach him to earn his living.

While it is true that we do not owe the business world clerks or farmers, we do owe it boys and girls who are honest and respectful, clear-headed and attentive; boys and girls who can understand and remember what is said to them, and who can make, in speech or writing, an accurate statement; that is to say, boys and girls who may quickly be turned into first-rate farmers, salesmen, clerks, or mechanics. A large part of that tolerance of the other person's point of view which means honesty and respect, that atten-

tiveness which means efficiency, is developed in the oral composition class, where boys and girls are taught to listen to others speak and to judge their ideas, and are trained themselves to think first and then to speak or write clearly and accurately.

In oral composition the teacher is both instructor and model. In districts where the pupils come from cultured homes, this office is slightly less important, but in schools where the children speak another language at home, or where they hear only rude ungrammatical, coarse, or even profane English, the habit of correct speech, careful enunciation, and gentle manners is the greatest asset a teacher can have.

The first step in learning to speak well is to practise correct standing. A clear, carrying voice cannot issue from a restricted chest, nor is an audience, even of children, likely to be entertained or convinced by a shambling, awkward figure. Correct standing is as important in oral composition as it is in physical training. The following directions should be given:

1. Stand erect without being rigid.
2. Rest the weight of the body upon one foot, the other being placed flat but lightly upon the floor.
3. Hold the head up and raise the chin slightly.
4. Raise the chest as in deep breathing.
5. Direct the voice above the heads of the audience and towards the middle of the back of the room.
6. All small nervous movements of body, hands, or face should be avoided. Any mannerism calls attention to the speaker and away from what he is saying.

Correct standing must become a habit. When the speaker has to think of it, his utterance is constrained. Daily practice will accomplish wonders with the most

awkward children. Give the commands one by one at first. Later require the pupil to take correct position upon the word. To hold that position while he speaks or reads a single sentence is a good beginning; two sentences, three, five, a whole paragraph, and presently he will carry himself easily.

A pleasant voice is the second essential for successful reading and speaking—for successful teaching also. Proper pitch is important in good voice production. Everyone in the room should hear what is being said, but raising the voice is seldom the best way to achieve this result. Disregard of the natural pitch of the voice is very common, especially among women speakers, and the effect is unpleasant. Speak slowly, ²give full value ³to each vowel, ⁴pronounce every final consonant distinctly, and the natural voice will carry sufficiently well for all ordinary purposes. No untrained woman should speak in a room in which she cannot make herself heard by these methods, as her “raised” voice is almost certain to be shrill, light, and uncertain. This is true of children of both sexes. They should read, recite, and speak from the platform in low-pitched, unstrained voices, making those at the back of the room hear by careful enunciation and full pauses between the sentences. The phonic training of primary years should be continued with the older pupils, and special enunciation exercises should be practised by all those children who fail to make everyone hear.

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Monotony of pitch is also common among children in reading and speaking. It is due partly to lack of strength and skill in the vocal organs, but much more to self-consciousness, unfamiliarity with the matter,

and lack of real appreciation of the feeling to be expressed. Study of the material and the development of real feeling in connection with it will do much to overcome both the self-consciousness and the monotony.

Proper breathing and breath-control are matters in which most children need instruction and practice. The deep-breathing exercises of the physical training class and the hourly vigilance of the teacher will insure that the children breathe properly, using the lower ribs and the abdominal muscles and inhaling through the nose. To produce clear, carrying tones it is necessary to control the amount of air which passes the lips. Just enough breath to produce the words should come. It is a common fault among children to use too much breath in forming the words. The enunciation is not clear, and they gasp and swallow, not having enough breath to carry them to the end of the sentence. Deep-breathing exercises are practised many times a day in most school-rooms. The following exercises in breath-control are suggested for the oral composition class:

1. Play at: blowing out a candle, being an engine, keeping a feather in the air, being a tired dog, being a blacksmith's bellows, cheering "hurrah," filling a toy balloon, swimming under water.
2. Fill the lungs to capacity and then exhale in a long, long sigh.
3. Take a full breath and then hum softly with closed lips till the breath is exhausted. Make the breath last as long as possible.
4. Repeat the third exercise whistling softly.
5. Take a full breath and exhale singing "doh" till the breath is exhausted. Keep the tone floating steadily.

6. Fill the lungs and exhale upon a long-drawn-out word as: toll, dream, call, &c.
7. Take a full breath sing upper "doh" and exhale singing down the scale.
8. Practise sentences such as the following until the whole sentence can be repeated smoothly and easily:

(a) "The spring was in our valley now; creeping first for shelter shyly in the pause of the blustering wind."

(b) "The boat reappeared—but brother and sister had gone down in an embrace never to be parted: living through again in one supreme moment, the days when they had clasped their little hands in love, and roamed the daisied fields together."

(c) "And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now."

(d) "The great brand made lightnings in the splendor
of the moon,
And flashing round and round, whirl'd in an arch,
Shot like a streamer of the northern morn,
Seen where the moving isles of winter shock
By night, with noises of the northern sea."

Good enunciation is the utterance of elementary sounds with such movements of the vocal organs as will produce sounds finished in effect and distinctly audible. Correct enunciation gives character to the most ordinary conversation and does much to make public speaking audible and impressive. In reading aloud clean-cut enunciation is imperative. Slovenly articulation makes oral reading difficult to follow and tiresome to listen to. Among the younger children where phonics is taught and oral reading constantly practised, the teachers demand and get fairly good

enunciation, but most older pupils read and speak carelessly.

A child learns to pronounce a word by listening to some one say it and then imitating the sounds made. It is clear that if he does not hear *exactly* what is said he cannot pronounce correctly. So-called "baby talk" is largely the result of the fact that the young child's ear, not being accustomed to the subtler sounds in words and the more difficult combination of several sounds, does not hear these, and he pronounces only what he hears. A well-trained ear is equally important in learning to speak correctly and in learning to read. The following *ear-training exercises* are suggested for older as well as for younger pupils:

1. An occasional phonic lesson as given in primary grades.
2. Learning songs by rote.
3. Repeat short sentences to be "echoed" from different parts of the room.
4. The teacher says "good morning" like: a cross old man, a boy, a little child, a very tired person. The pupils guess who is speaking.
5. The teacher standing where all can see him, pronounces a series of three or four words softly but very distinctly. Let the pupils repeat the words or write them down.

Enunciation exercises are great fun, and nearly all children need them. The following are suggested for practice in all grades: (Repeat each 6 times.)

1. *To free the jaw:*

(a) Open the mouth to the width of two fingers and close slowly.

(b) Without moving the head move the lower jaw from side to side.

(c) With mouth wide open say "Ah" and change slowly to "Oo,"—Ah—oo, Ah—oo.

2. *To make the lips flexible:*

(a) In turn stretch the lips by drawing them tight to the teeth and pursing them for whistling.

(b) Pronounce "Doo—Dee, Dooo—Dee", &c., making the lips round and narrow in turn.

3. *To make the tongue quick:*

(a) Say "le—le—le—" very quickly as long as breath lasts. Repeat with "te" instead of "le".

(b) Repeat "did" a great many times.

4. Have the pupils analyse words into their component parts.
5. Practise pronouncing lists of words in which are to be sounded with special care: the first letter, the last, a particular vowel or consonant.
6. Give lists of words to be divided into syllables.
7. Assign lists of words which are frequently mispronounced to be practised and then used in sentences.
8. Give a list of polysyllables to be classified according to the syllable upon which the accent rests.
9. Choose phrases and sentences which are beautiful by reason either of vowel or consonant harmony. Place them upon the blackboard and have them recited frequently.⁽¹⁾

With a class of beginners or upon coming to a school where oral work has been neglected, it pays to spend at least a third of the oral composition time in standing, breathing, and enunciation exercises. After a few days or weeks, when the children have begun to form good habits, five minutes at the beginning of each lesson period should be enough for all but those who have special and serious faults.

Only by much reading may boys and girls hope to become good speakers and writers of English. Reading

⁽¹⁾ For further enunciation exercises and lists of words and beautiful sentences see *Learning to Speak and Write*.

aloud is a great help in learning to speak well. In the oral reading class the child learns to control his breathing, to use his voice pleasantly, and to correct the faults of his enunciation. He is better able to attend to these physical matters when his mind is not altogether engrossed with the material of his utterance, as is more likely to be the case in making an original speech. The ear is always the test for dignity and melody of speech, and it is chiefly in reading, in listening to good reading, and in reciting aloud that the ear is trained to demand a high standard of music in what is heard.

The ordinary oral reading class is an unmitigated bore to both teacher and pupils. A lesson is assigned which the children are "to get up" for to-morrow. In the class next day, the teacher asks a few questions about the selection, what it is called, who wrote it, etc. In the lower grades a few moments are spent upon word drill, and then the children open their books. Someone (usually a bad reader because he needs the practice most) is called upon to read. He rises and stumbles through the passage. He is told that he did not read well and must read again. Or perhaps someone else is asked to try the paragraph. Meantime other members of the class are continually reminded to watch their books carefully and to be ready to point out the mistakes of the reader. As he slides into his seat the eager hands shoot up and a chorus of "Please, he said——" marks his failure and their astuteness.

Good reading is almost impossible under such conditions. Even the naturally good readers have little chance in an atmosphere of petty criticism and with material which they have just heard mutilated by the

poor readers of the class. Most children read their new Readers through as soon as they get them, and the story is as familiar to the audience as it is to the reader. There is nothing to stimulate him to real effort, and the attention of the listeners is bound to wander.

The true purpose of oral reading is to entertain or to instruct the audience. The school-room purpose is to give practice to the young reader, but this is the teacher's aim and ought not to be forced upon the class. The class is not paid to listen for an hour every day to tiresome reading. Indeed, it is very bad for the class to do so. It spoils the reading and weakens the power of attention. Let the class be divided into two groups: those who are fit to read to the class, that is, those who are listened to with pleasure, and those who are not. It is shocking for an intermediate or senior grade pupil not to be fit to read aloud to others, but with help from the teacher and plenty of hard practice he will soon get out of "hospital". Such pupils should be assigned a short paragraph to prepare and should each read privately to the teacher, getting necessary help, while the other members of the class are busy at something else. This requires no more time than taking the lesson in the old way, as each child gets only his due share of help as in class. The difference is that only the teacher is now listening to the stumblings and mispronunciations.

In preparing their reading lessons the "platform" readers should first read silently the whole selection and be ready to answer questions upon the matter of it. Then to each reader should be assigned a particular portion, a paragraph, or a complete incident of the story, or division of the article, which he will practise

to give to the class in his best style as part of the whole selection in the reading class. If possibilities for improvement are great, or the selection one of special interest, the parts may be assigned to different readers and the whole read again, but it is better to work over a new selection than to reread a tiresome one. Very frequently, too, each child should be required to prepare and read to the class something with which the class is not familiar. Supplementary Readers, story-books brought from home, magazines and newspapers will supply material for these exercises. In such reading lessons the pupils are interested while listening and stimulated to do their own part as well as possible. They are willing to work carefully over their passage, if it is to be a "platform" number, reading it silently, asking help of the teacher, reading it aloud again and again in preparation. Such reading lessons are valuable oral exercises and the best training for all would-be speakers.

The recitation of memorized selections of fine prose and poetry is another important kind of oral composition exercise. Many children know the nursery rhymes by heart when they come to school and are ready, from the first day, to recite them standing before the class or the whole school. When such courage and talent have been sufficiently admired and praised, the other beginners are usually willing and eager to learn and are ready for a memorization lesson. Little children must learn by listening to the teacher recite the verse, and it is of first importance that her enunciation should be perfect, her accent cultured, and her expression natural. When the verse has been recited several times, the class should begin to recite with the

teacher. Presently, a quick child will be able to say it by himself. More recitations in unison and perhaps a dramatization follow. Then each pupil is required to say it by himself. The psychologists tell us, and common practice supports the statement, that it is better to have the children memorize by reciting the whole verse at once rather than a line at a time. Only praise should follow all first efforts, but in a few days criticism of standing position, voice, enunciation, pronunciation, phrasing, and expression begins.

When children can read, the eye helps the ear in memorizing, if the selection is placed upon the blackboard. Only poetry and prose beautiful both in thought and form should be committed to memory. Second-rate thoughts, smug morals, slang, smartness, and dialect do less harm if read silently, but they ought never to be memorized and very seldom read aloud. When the selection has been presented to the class, a short literature lesson should be given, that the pupils may be helped to see what is beautiful in the selection and why they are memorizing it. Then the children recite with the teacher, watching the words until some one can repeat alone. When several have tried it alone, the concert work may be repeated.⁽¹⁾

When all the pupils know the words of the selection, the class is ready to work upon it as an oral composi-

(1) Much has been said against "concert work" of every kind, but in memorization the advantages outweigh the objections. The experienced teacher watches for slovenly pronunciation and careless phrasing. The constant checking-up by individual recitation prevents lazy people from slacking. On the other hand, much better voice quality, deeper emotional response, and freer expression can always be obtained from a class reciting together than from an individual.

tion exercise. Standing before them with hand or baton the teacher directs the speed, movement, pitch, and emotional expression of the recitation as a conductor directs an orchestra. Every recitation is followed by discussion, in which suggestions are made by teacher and pupils as to possible improvements. When expression work has gone on for several days, the pupils are better fitted to recite well alone and to listen appreciatively to the recitations of one another. Fifteen minutes spent upon a selection the first day, ten minutes the second, five the third and fourth, will be enough to place a short selection in the permanent repertoire of the class.

Sentence practice is a third important type of oral composition. The sentence is the adult unit of speech, but the young child's unit of speech is the word. "Horse", he remarks, meaning "Look at the horse"; "Milk", and means "Give me some milk, please". As his vocabulary increases, his speech lengthens into phrases and short sentences, but he remains unconscious of the speech group as such. During his primary years, he must be taught to recognize a sentence as a group of words expressing a complete thought and trained to use sentences when he is speaking or writing. It is not necessary that he should be able to define a sentence in words or even that he should know the name "sentence". It is enough that he should recognize one when he sees or hears it, and that he should use it habitually.

Two chances for error face the child who is still unconscious of his speech group, each giving rise to a common type of "poor sentence" structure. He may make his speech too short, failing to put in a subject

or a verb, and producing the phrase sentence. This is often the fault of the slow-thinking child. On the contrary, not knowing when to stop, he may put into one group enough material for two or three sentences, producing the "and" sentence. This is likely to be the fault of the quick-minded, voluble child. Few children escape one or other of these pitfalls. It is an important part of oral composition work to help the child rid himself of these bad habits and to teach him to speak in complete, distinct sentences.

The "phrase" speech is the more easily dealt with. A simple way to begin is to make the whole matter one of politeness. It is rude to say "milk" and polite to say "Give me some milk, please". It is abrupt (nearly rude) to say "sweet" when asked how the apple on the desk will taste. "It will taste sweet," is better. The careful teacher of little children is insistent with her reminder: "Tell me the whole story, please," or "Give me a full answer, please". Whether or not it is thought necessary to demand full answers from the senior pupils, it is exceedingly important that they be required from all juniors, for this is the best method we have of teaching them to recognize a complete sentence when they hear one. We cannot explain grammatical definitions, but, by careful examples and insistent demand for "the whole story", the children are soon trained to correct themselves when they have answered with a word or phrase. When a child, having been asked how the apple on the desk will taste, answers "sweet", and having been reminded to give a full answer, answers "The apple on the desk will taste sweet", that child has learned to recognize a complete sentence when he hears one. He

soon learns to know one, when he sees it, by the capital letter and the period.

The "and" sentence is a more difficult problem. Frequent illustration of "the whole story" or "the full answer" and the steady demand for it make the best beginning. Limiting the oral and written compositions to one, two, or three sentences is next in value. Having to express himself within prescribed limits helps him to think clearly, to make his remarks interesting, and to avoid the "phrase" sentence, on the one hand, and the rambling one, on the other. The very effort of counting the sentences in his mind focuses his attention on the end of each and helps him to stop definitely, omitting the tiresome conjunction. Having so little to do, even a child may be expected to do it well.

The one-, two-, or three-sentence composition has many advantages which recommend it to the busy teacher. The limits set demand exactness of the pupil, make formal perfection possible, and do not tax his powers of invention. The teacher is able to be firm in refusing every dull or obvious idea offered. In oral composition the teacher can hear every child speak even though the class is a large one. Criticism and correction are individual and immediate. Indeed, the demands are so few and definite that each child is able to criticise himself and often to correct his own errors. The whole school may take sentence practice together. If a topic of common interest is suggested, all grades may take part in the preparatory discussion, and each pupil in turn give his one, two, or three sentences. Older pupils are able to make helpful suggestions to the younger ones. The shy child is

comforted by the knowledge that one interesting thought is all that is required. The nervous pupil is not overtaxed, the loquacious one does not usurp an unfair share of the time, clever ones do not shine unduly, and slow ones are not discouraged. The listening class is not wearied by dull dissertations or contaminated by the repetition of errors. The whole exercise is brisk, varied, and practical.

For little children the first things to be learned are the small, polite speeches for every-day use: "Good morning," "How do you do?" "If you please," "I beg your pardon," "May I?" "Mary and I," "I have had a pleasant time, thank you". With these they should learn to:

Stand together and salute the flag.

Bow or curtsy to a guest.

Take off the cap when meeting anyone.

Shake hands with the right hand.

Pass the food to others at the table first, help themselves to the piece nearest them.

Open the door for a lady or little girl and let her pass in first.

Pick up anything dropped by a little girl or an older person.

Stand up when a lady or older person enters the room.

Give one's chair or bring another for a lady.

Never to stare boldly at anyone and never, never to interrupt.

It may be considered that it is the duty of the parents to teach their children how to behave. That is true, and when such training is given in the home the teacher has the more time in school for other things. But what the home leaves undone becomes the duty of the school, which must make up to the child, as far as possible, its loss from the ignorance or indifference of parents.

Every school-room can be made to supply opportunities for teaching such lessons in behavior, and the rural school is especially fortunate in that the pupils often bring their lunch. Spreading a lunch table every day is very little trouble; it brings the teacher into a new and intimate relation with his class and makes instruction in manners natural. Tea parties are always popular and equally useful. It is very important that points of good manners should become habits in the first year of school, for the time soon comes when children are self-conscious about such things, and it is then difficult to get results.

Next to rough manners, wrong forms of speech need correction. This is more difficult, because, while the fault is only LACK of manners, the wrong form of speech is already a habit which must be broken down before new right habits can be formed. It is now generally admitted that the teaching of formal grammar has little or no effect upon the speech of children. A correct grammatical construction is only substituted naturally and invariably for an incorrect one when the right one has been used so often that it comes first to the tongue. Patient correction is a good but slow method as, after all, the right form is used only *as often* as the wrong one and in the *second place*. Most teachers now supplement correction by language games with older as with younger pupils.

A language game⁽¹⁾ is a game so arranged as to require the players to repeat many times the correct form of some phrase which they have been in the habit of using incorrectly. For example: To say "I seen" instead of "I saw" is a very common error. The game

(1) Use language games also with senior and High School pupils.

called "I went to the circus and I saw" is designed to help correct it. The leader stands in front and when he has chosen the name of some animal likely to be seen at the circus, says: "I went to the circus and I saw —." The players then guess in turn: "You saw a lion." "You saw a bear." "You saw a tiger." When the chosen animal has been guessed, the leader gives his place to the person who guessed correctly. I went to the sea-shore, to the fair, to Europe, to Vancouver, may be used instead. Before the game is over, each child has not only repeated "I saw" a great many times, but also, what is almost as valuable, he has heard it repeated again and again by other pupils.

Other language games to play:

1. *"Isn't (for 'ain't')"*: Child leaves the room, the others agree upon an object in the room. Child returning asks, "Is it the plant?" "Is it the desk?" The leader replies "No, it isn't" until the right object is guessed.
2. *"I did" ("for I done")*: One child hides his eyes, a second raps on desk, stamps foot, claps hands, etc. Leader asks, "Who did it?" First child guesses, "Mary did it", "John did it", etc.
3. *Past tense match*: Class divided into two opposing sides, and teacher gives out words as in spelling match. Instead of spelling the word, the pupil answers with a short sentence in the past tense, using the word, as: "dog". (Answer) "I saw the dog."
4. *Another "past tense" game*: Have a child perform three or four actions in a certain order and a second child tell what the first child has done, as "John went to the window, lifted the sash, and looked out".
5. *Still another past tense game*: Each pupil imagines himself to have been some place, as: at a party, at church, at a ball game, etc. He enumerates as many actions performed by himself as he can remember, as: "I went

to the foot ball game yesterday. I walked to the car, paid my fare, rode on the car," etc.

6. "*Are*" (for "*is*"): The teacher holds closed hand containing a few beans or buttons before the class and asks each pupil in turn, "How many beans are there in my hand?" Each answers, "There are four beans in your hand," "There are six beans in your hand," etc.
7. *These and those*: Two books (or pencils or beans) are contributed by each pupil, and arranged in pairs in a long row. Each pupil in turn names the owner of each pair, as: "These books are mine, those are Jim's".
8. *Choose and chose*: Have scraps of cotton, silk, ribbon, or paper of many colors. Let each pupil choose one. The leader asks, "What color did you choose, Tom?" Tom answers, "I chose red because it is bright".
9. "*We were*" and the polite use of "*I*": Group class in couples. Let each couple perform some action. At a signal all stop. The leader asks, "What were you doing, Annie?" Annie replies, "Mary and I were whispering," etc.
10. *To eliminate the double negative*: A piece of chalk (pencil, knife, button, etc.) is passed rapidly from hand to hand, while the leader hides his eyes. At a signal the chalk remains hidden where it happens to be. Leader asks, "John, have you the chalk?" John replies, "No, I have no chalk," or "I have not the chalk".⁽¹⁾

In Grade I conversation about the topic may develop a number of interesting ideas sufficient for each pupil to have one to put into words. If only three interesting ideas are forthcoming, then each member of the class must try to express one of them

(1) There are several good books of language games. *Language Games* by Myra King. *The Beginners Book in Language* by Henry Jeschke (Ginn & Co., Boston). An ingenious teacher, however, can easily invent for himself a game to suit the needs of any pupil or occasion. Others will also be found in *Learning to Speak and Write*.

in a new way. There is no point in telling the teacher, Grade I, or the school that a daffodil is a yellow flower. They all know that very well. They may look at it, and each tell what he has seen that has the same color. They may smell it, and each tell what the odor is most like. They may call it a fairy and tell a story about it, or play a game and ask it questions. (It will nod if the teacher breathes gently upon it. One nod means yes, and two mean no.) There are a hundred interesting things to tell about daffodils, but each may tell only one, so he must think, choose the one thing he wants most to say, prepare his sentence, say it over in his mind, and be ready so as not to waste his chance when the teacher calls upon him. If he is apt to make a serious mistake in grammar or in structure, he had better whisper his composition to the teacher first to prevent his making any mistake in public.

Single-sentence exercises for primary grades:

1. Greeting the teacher, mother, a friend, a stranger.
2. Saying goodbye to mother, teacher, hostess.
3. Reciting nursery rhymes.
4. Telling what things are for, as: door, knife, tent, etc.
5. Telling what things are like, as: baby, a rose, cake, etc.
6. Naming things worn by: the policeman, postman, etc.
7. Tell: Where you have been, what you saw there, what you did there, what you like best to eat, what you will be when you grow up, what you can do, etc.
8. Reproduce stories, each child telling one sentence.
9. Make up original stories in the same way.
10. Make up conversations between: you and the cat, the cat and the mouse, Cinderella and her godmother, Boy Blue and Bo-Peep, Mother and the milkman, David and Goliath, the hare and the tortoise, a rose and a lady-bug, etc.

11. Describe in a single sentence: your baby, barn, calf, mother, auntie, gopher, a hay-mow, a pond, a Christmas tree, Santa Claus.
12. Answer questions, as: Why did you run home? Why do you brush your teeth? Why did Tom win the race? Who is the best reader? etc.

On entering the intermediate grades, a child should be able to stand easily and, speaking so that all in the room may hear him, give, without faults of grammar or pronunciation, three or four complete and distinct sentences upon any suitable topic suggested to him. If he be found in Grade IV, VIII, or XII, and still unable to do this, his oral composition time should be spent in single- (two- or three-) sentence practice until he speaks in complete sentences, separating each one distinctly from the others (without using "and" or "so"), using correct forms, a pleasant voice, and easy carriage. Brief intervals of sentence practice several times a day for a few weeks will produce astonishing results.

Normally, intermediate grade pupils are taught to use a short and simple paragraph. Their "thought-training" is developing in them power to select the important thought and to group the others about it. In connection with their written composition they are taught the meaning and form of the paragraph. Paragraph form should be emphasized in oral composition also. Following class discussion of the topic and the points to be included in the paragraph, pupils should have a few minutes of silence for mental preparation (pencil and paper not to be used); then each in turn should stand and give his oral paragraph. In telling stories, in reproducing informational material, in

describing or explaining, the paragraph of four to six sentences with simple topic sentence and definite conclusion should now be the unit of all oral composition work.

Speaking exercises, oral reading, and the recitation of memory selections are types of oral work which give training in the MANNER of speech. Such training should be emphasized in primary years, because the MANNER of speech so quickly becomes a habit difficult to change. From the beginning, however, many exercises should be devised in which the child is responsible for the MATTER of his speech also. If careful training in the correct MANNER of speech has been given in the first years at school, in the intermediate grades the teacher may begin to stress composition exercises in which the MATTER is the work of the child also, and is regarded as the more important part of the speech. Sentence and paragraph practice in which the pupils express their own thoughts is now the important type of oral composition.

Oral exercises in which the child prepares the matter of his speech must (like the reading, recitation, and dramatization lessons) be graded in difficulty. To answer a question is the simplest of all such exercises, because the question limits the answer. To describe something directly observed is easy also, and to narrate from direct observation a brief series of happenings is more difficult only in that it requires the ORDER to be expressed as well as the details. Description from memory of an object or incident observed at another time (mental pictures) is the next step. The description of imaginary objects or incidents, involving as it does the use of a new faculty,

is a considerable step in advance for the matter-of-fact child, but to the imaginative it is sometimes easier than the description of remembered observation. Impersonation, where the child expresses the thoughts and feelings of someone else, is another exercise which is easy for some children and next to impossible for others. Explanation of an observed process, which requires the details to be mentioned in a particular order and involves a dawning sense of cause and effect, is next in difficulty and leads naturally to the type of work required in the senior grades.

Oral composition in the form of question and answer is practised in connection with every subject and in nearly every lesson. Even when the teacher purposes nothing more than to test the pupil's knowledge of the facts he has learned, compositional ends are well served if the pupils are required to answer in complete sentences. The weakness of most "quiz" lessons is that, the questions requiring very short answers, the teacher obtains more speech practice than the pupils. The history, literature, nature, or geography lessons suffer equally with the composition practice, when the teacher does most of the talking, and both exercises profit when the questions have been so arranged as to demand thought and longer answers of the children. In testing a child's knowledge, connected statements of what has been learned should be required as well as answers to fact questions, which, as every teacher knows, may easily be deceptive. *Quizzing* the class is an excellent composition exercise, and the preparation of the questions an aid to real study. When several pupils have quizzed the class, someone may be chosen to question the teacher. Everyone is then

ready to answer the thought questions which the teacher has prepared to conclude the lesson.

Suggested "Question" and "Answer" exercises:

1. Post Office is a popular game in many schools. A box is provided into which the pupils may put questions written on slips of paper. At an appointed time the box is opened; the questions are read out and answered by a committee of pupils, by any pupil who can do so, or by the teacher.
2. Have each pupil as he reads his history, science, or literature lesson prepare a few questions to ask the teacher or the class.
3. While reading a story each child should prepare three to ten questions to ask the pupil who next reads the book.
4. After an instruction lesson require each pupil to ask one question in review of facts taught.
5. Have intermediate grade pupils prepare questions to ask the primary pupils on their stories or silent reading exercises.
6. Place upon the blackboard and leave there for several days or weeks a few questions, which may be answered by the pupil after any reading he may have done. Have them hand in a slip answering these questions after each silent reading exercise.
7. When the silent reading exercise is over, have pupils, in turn, question the class upon what has been read.
8. Divide the class to be tested upon the facts of any lesson into groups, or range as for a spelling match. The leader asks his opponent a question. If correctly answered, the second speaker asks a question of the second member of the opposing side. Proceed down the double line in this fashion.

The description of an observed object is only more difficult in that it requires several details to be kept in mind at one time. It develops the power of observation, interest in the immediate surroundings, and fosters accuracy of statement.

In the composition class discuss and describe:

1. Parts of the body, as: hand, feet, ear, eye, finger, teeth, etc.
2. Articles of clothing, as: boot, cap, button, etc.
3. Articles of food, as: bread, meat, milk, candy, etc.
4. The room: its size, shape, walls, floor, etc.
5. The countryside, as: climate, soil, crops, hills, lakes, etc.
6. The heavens, as: sky, clouds, sun, stars, etc.

The narration of an observed series of actions or incidents requires a fixed order to be maintained in mentioning the details. This order "of doing things" is the simplest of all "systems of telling", and prepares equally well for the more elaborate reproduction of stories and for explanation proper.

In three sentences describe each of the following actions:

(As: Cleaning my shoes—I brush the mud off my shoes. I put the polish on. I rub them till they shine.)

| | |
|-------------------------------------|-----------------------------|
| Buy a stick of candy. | Ask your way to town. |
| Buy a street-car ticket. | Arrange flowers in a glass. |
| Make sandwiches. | Wash your hands. |
| Tell mother the time. | Mend a hole in your dress. |
| Get the doctor when someone is ill. | |

Description from memory is a little more difficult, but it is better mental training and equally good as a composition exercise. It forces the child to recall the object and to picture it more or less clearly while describing, thus developing the visualizing power of the mind. Few children have much power to describe from memory at first, but with practice it strengthens rapidly. Begin with a very simple and familiar object. Ask the pupils to try to see it in their minds. Shutting the eyes sometimes helps. By suggestive questions help them to collect the more important details and

group them before the mind's eye. Practice with simple objects often or lately seen, enables the children to visualize and describe more complex and less familiar objects, and later, objects and incidents never seen but heard or read about. Such training helps the children to visualize scenes and characters of which they read, and makes for a better understanding and appreciation of literature. Practice of this kind is given in the intermediate grades in the study of the literary picture. Description of mental pictures, remembered or imaginary, is a fascinating kind of game that may be played in many ways, as:

1. *Mental pictures*: In turn each pupil describes a particular place, object, picture, scene (real or imaginary), being careful not to name it. The others guess what has been described; the one who guesses correctly speaks next.
2. "*The person I am thinking of is*": Complete the sentence with adjectives, phrases, or clauses; or describe in one, three, or five sentences a person known to all the members of the class. Let them guess who has been described.
3. "*Mr. Blank*": Each pupil chooses an historical or literary character to represent. In his turn he rises and begins: "I am Mr. Blank," following with a few sentences describing the character. If the others cannot guess, they may ask him questions which he may answer by "Yes" or "No".
4. "*I am visiting*": Each pupil chooses and describes a country, city, camping place, holiday place, park, lake, or farm; the others may guess: OR—
5. "*I am travelling*": in Japan, Switzerland, Holland, etc. Call upon pupils in turn to describe what might be seen there.
6. *Describe: Remembered objects*, as: a canal, derrick, cab, etc.; *remembered places*, as: your bedroom, summer camp, an orchard, sea-shore; *remembered times*, as: dawn, Christmas Eve, a stormy evening; *imaginary beings*, as: a merman, centaur, minotaur, Puck, angel, etc.

The reproduction is an excellent if somewhat over-worked type of oral composition. Children learn to do it so quickly and with so little help that the busy teacher is tempted to use it daily, instead of varying the oral exercises. The keen rote memory of childhood enables Public School pupils to retell in tedious detail, and too frequent uncriticised practice makes them glib and wordy. It is a weary business, too, reproducing every story as soon as heard, and boredom presently connects itself with listening to stories. A story should be read or told several times, and an interval should be allowed to elapse before the pupils are asked to reproduce it. Only the best and favorite stories should be reproduced. It is better that a child should be able to tell three stories well at the end of the year than that he should be able to enumerate a dozen "lists of incidents".

Every story-teller knows that the oftener a story is told the better it becomes. This is true also of stories told by the children. At first the teller, remembering exactly, inserts unnecessary detail, uses the words of the book, and speaks as from hearsay. After many repetitions, unimportant points slip from memory, small additions are made, successful incidents are unconsciously made much of, and the phrasing becomes individual. The story grows to fit snugly and to express truly the personality of the teller; it becomes his own. Each child should be required to have one or more stories that are peculiarly his own. When "Red Ridinghood" is called for, Mary tells it; when "Sir Galahad" is needed, John tells it. Opportunities for repetition and criticism should be supplied, until each child tells his own story artistically.

cally. The child who leaves the Public School able to tell eight stories (one for each year) effectively is well started.

Explanation requires uninteresting as well as striking details to be remembered and is, therefore, more difficult than description. The order in which the details are mentioned is fixed, and that order is determined by the laws of cause and effect rather than by time, which guides the story-teller. Description and story-telling develop the imagination, increase the speaking vocabulary and improve the flow of words: in short, they add color and richness to the mind; while explanation demands and inculcates exactness and completeness. In oral explanation the teacher will help the children to select important points and discard the unimportant, to arrange ideas carefully, to speak exactly, clearly, and briefly. There are many simple processes with which the children are familiar and which lend themselves to being explained in the two-, three-, or five- sentence paragraphs of the junior grades.

Suggested exercises in oral explanation:

1. *Tell how:* To go from the school to the post-office, fire or police station, court house, church.
2. *Tell why:* Ducks' feet are webbed; a thermos bottle keeps the liquid cold or hot; rabbits are white in winter; you cannot sink in the Dead Sea; there is sometimes a ring around the moon, etc.
3. *Tell how to make:* A camp fire; an apron; a bob sleigh; a Jack O'Lantern; a sun-dial; a whistle; a sling-shot; a kite; a hen-coop; a pudding.
4. *Tell how to play:* Squat-Tag, Duck-on-the-Rock, Old Witch, Nuts-in-May, Baseball.

5. *Tell how to:* Amuse the baby; ring the fire alarm; help a fainting person, etc. (1)

If, in the intermediate grades, pupils have been trained to collect and arrange a small group of facts for oral work, they are prepared, upon entering the senior department, to begin drawing conclusions and forming their own opinions about those facts. If they have learned to speak in complete sentences and simple paragraphs, the more formal speeches required in Grades VII to XII will hold no terrors for them. Even in classes where the pupils have not had proper primary and intermediate training, a senior of fair parts will quickly catch up with his classmates. A month's strict sentence practice, another of single-paragraph training, leaves still eight months of the school year for exercise in the regular oral activities of senior grades.

Breathing exercises and enunciation and pronunciation drills are still given. Reading aloud, recitation, story-telling, and dramatization are practised regularly, if less frequently than in former years; vocabulary work, and sentence and paragraph practice continue steadily, but the bulk of the senior students' oral composition time is spent in preparing him for citizenship. He must learn to do without a text-book; he must learn to collect his facts from widely scattered sources, sift them, put two and two together, draw a conclusion, and test it. He must learn to describe a point of view as well as a scene, object, or person; to explain a process of thought as well as a natural phenomenon. He must have practice in forming opinions, in supporting them with reasons, and in stating them con-

(1) For many other exercises of this kind see *Learning to Speak and Write*.

vincingly. Beyond preparation and delivery, he must now learn to take his audience somewhat into account; he must learn to speak, not for the sake of speaking, but for the pleasure and benefit of his hearers.

Reproducing the substance of a lesson is the ordinary method of learning as well as of testing the student's grasp of material. Reproduction for this purpose is, like the question and answer, used hourly in every school. By taking only a little thought, it may be made to serve for composition practice also. It is natural for a child to try to fix facts in his mind by repeating them. That this repetition should be successful it is necessary that he should have the right,—that is the important—facts, and that he should attend to them as he repeats. It is possible, and indeed common, for adult students to reread a paragraph five or six times and still be innocent of its contents. This sort of repetition is useless, indeed positively harmful to the mind. The pupils must be taught to select the important points from paragraph, page, or chapter AT ONCE, and then to rehearse them till they are fixed. Young people seldom attend after one or two repetitions, unless they are interested in what they are doing, and since the matter is, after the first time, not new, the form of the repetition needs constant variation. In compositions pupils can repeat two or three times with as many different purposes the substance of what they have learned in their history, geography, arithmetic, nature, literature, domestic art, or music lesson. At the same time they are being trained to select the important points, to make connected statements, to speak in complete sentences, and to use correct and exact English.

Devices for reproducing information:

1. Telling a story (history, geography, literature) to classmates or to the younger children.
2. Teaching part of a lesson to the class (as explaining a point in arithmetic, art, nature, etc.).
3. Giving a 10-minute lecture to the class on some point of the lesson.
4. Reporting the teacher's explanation, statement, or illustration of the lesson.
5. Giving a suitable illustration of any point taken up.
6. Reporting a sermon or a political speech.
7. Giving an oral summary of chapter or book read.
8. Placing the opinions of two or more authorities in science, history, or literature, before the class.
9. Enumerating the most important ideas conveyed in any chapter, book, speech, sermon, or lecture.
10. Stating personal opinion upon any point giving reasons.

Few things are more useful than the ability to tell a story well. It is a gift, but one that all may cultivate. Pupils who have reproduced stories and related experiences for their classmates from primary years should be well on the way to becoming successful raconteurs. Each senior student should have two or three good stories which he has studied, not memorized but *made his own*, and which he quite frequently tells to the school.

Stories for seniors to practise telling:

Gideon. Beowulf. Prometheus. Thermopylæ. The Wandering Jew. David and Goliath. Puss-in-Boots. Orpheus and Eurydice. The Wooden Horse of Troy. Daniel and Nebuchadnezzar. Legend of Sir Gareth. Sohrab and Rustum. The King of the Golden River. The Gold Bug (Edgar Allan Poe). The Black Arrow (Stevenson). Wandering Willie's Tale (Scott).

Senior students have already had practice in giving brief descriptions and explanations. In written composition they are now studying and imitating the fine word-pictures and effective explanations of great writers. In oral composition they must learn to use description and explanation in their stories, speeches, and arguments. Such description or explanation, when well done, is suggested rather than stated in detail. It is well to give a turn to the reader's mind and to leave the rest to his imagination. Much skill is required to work necessary descriptions and explanations into a short story without being tiresome.

Practise describing (in one, three, or a few sentences):

1. *The time*—of year, of day or night, of life, in history.
2. *The setting of your story*: The place, country, city, village, sea, landscape, etc.
3. *The appearance* of hero, heroine, or character.
4. *The costumes* of characters.
5. *Explanations* about hero, heroine, etc.
6. *Incidents* that have already taken place in the story (as in a continued story).

Many of the oral exercises commonly used in the senior grades require that the pupils should collect information from various sources, arrange it, and address it to the school from the platform. A few simple instructions as to the common sources of information and the common aids in collecting it will go far to make the work satisfying and the result successful.

Pupils have already been taught to use the dictionary. Teach them to use their text-books and the books in the school library as reference books, in which may be looked up names, dates, facts, points of general

information, quotations, and incidents to use as illustrations. Show them how to use the Table of Contents and the Index in their reference books, so that they may turn up at once to chapter and page in searching for any bit of information. Teach them to read the Preface in order to find out the purpose of the author. This makes informational reading more pointed. Point out the foot-notes and explain their use; show them how to find and use the notes at the end of their literature texts. Every school library should contain a Bible, and even cheap copies have on each page lists of numbered references to other meanings or other uses of the same word or thought. The Bible may be used in all reverence to show the boys and girls how to look up a reference. Biblical concordances are not expensive. Tennysonian or Shakespearian ones are extremely useful. Show the older pupils how to use these and give them some practice in looking up suitable quotations. Such lessons take very little time, and the information is valuable for life.

Teaching pupils to "seek the thought" of an author or speaker has been mentioned above as an important part of thought-training for seniors. Being accustomed to search for and to find it in what they are reading or hearing and to express it in a brief sentence saves the student's time, prevents mental confusion, and goes far towards making him definite and pointed in his own remarks.

The short speech is, probably, the form of oral composition most frequently used by the average citizen. It is sufficient for almost any occasion, and it brings into play at once, every bit of oral skill the pupil has acquired from primary years; his pleasant voice, clear

enunciation, correct usages; his training in thought collection and arrangement; his effective choice of words, his careful sentence and paragraph structure. It may involve narrative or description, explanation or argument, or any combination of the four. Preparation may range from a few moments' thought to days or weeks of careful research and sifting of facts. In addition, the short speech, like senior story-telling, demands that the audience be taken into account. Not only must facts and opinions be stated, but they must be presented in such a way that the listeners are pleased, interested, or convinced. The young speaker must now learn to catch and hold the attention; to state facts convincingly; to plead, making much of his strong points; to win the sympathy of his audience and to carry them with him to the end; to influence, in short, *to speak to his audience*.

All the old forms of training will be renewed with a new purpose and new life in short-speech practice. The young speaker should study the speeches of great orators; he should listen critically to the speakers whom he hears; he should be sure of his facts, convinced of their truth and value. He should never forget that only the most brilliant wit justifies a speaker in departing from the simplest and briefest form in which his ideas may be conveyed. A modest air rarely fails to capture the sympathies of an audience, while over-self-confidence invariably alienates them.

One or two short speeches from the seniors should be a feature of every Friday afternoon programme. Pupils who have chosen topics upon which they wish to speak should discuss their suitability and limitations with the teacher, receiving suggestions as to sources

of material and methods of handling. Most young speakers need guidance in the selection of a topic. The forehanded teacher prepares a list of suitable topics, which may be passed round at the beginning of the month or term. Each pupil may then choose and place his name opposite the subject about which he wishes to speak. In this way even the slower and the foreign-born pupils have plenty of time to collect information, arrange it, and practise the delivery of the speech.

In choosing his words and practising delivery the speaker should place his points in the best possible order, with sub-heads beneath each, upon a small card which may be carried about in the pocket. Whenever he finds himself alone he may then rehearse his speech, trying each time to express his thoughts in DIFFERENT words. The effort towards repeated re-expression will clarify his thought, improve the wording, make the flow of language more easy, and prevent the stiffness characteristic of memorized material. Memorization of the wording is always evident, and the practice is dangerous, because the possibility of forgetting is always hanging over the head of the speaker.

Sources of topics for short speeches:

1. Current events.
2. Information items in science, history, literature, etc.
3. Neighborhood news.
4. Public business, as: The candidates for election, observance of quarantine laws, etc.
5. Incidents from the lives of great men.
6. Interesting facts about famous (living) people.
7. Health topics. (These are inexhaustible.)
8. Personal experiences of the speaker
9. Amusing anecdotes.

10. Reports of sermons, lectures, meetings, etc.
11. Accounts of social functions.
12. That reminds me.
13. Stories Grandfather told us.
14. Reviews of books, newspaper or magazine articles.

Varieties of short-speech exercise:

The two- or three-minute prepared speech at the Friday programme.

Hat Speeches—A number of topics written on slips of paper are placed in a hat. Chosen speakers draw one and speak extemporaneously.

The Toast—School suppers are common, or a mock banquet is easily arranged. A toast list and toast-master should be appointed beforehand, and people who are to speak should be warned several days in advance that they may prepare felicitous remarks. The number of toasts should be strictly limited, and under no other circumstances is it so important to remember that "brevity is the soul of wit". To express one or two serious thoughts about the subject of the toast, to tell a short, amusing, and if possible, apt story, and to call upon the guests to drink is all that is required. To be entirely happy in an after-dinner speech is the rarest of gifts, but even a boy or girl can be brief and to the point. Ordinarily the toast list contains toasts to:

THE KING. (Requires no reply but is followed by singing of "God Save the King".)

Canada. (Followed by singing of "O Canada".)

Our Guests.

Our Society.

The Ladies (our mothers, or teachers, or whoever has made the evening possible).

Farewell or Welcome, Congratulation or Presentation Speeches usually excite keen interest, and school life provides many occasions for them:

1. The leaving of the graduating Grade VIII class.
2. The arrival of new pupils.
3. The departure of pupils who are leaving the district.

4. To parents on a "Parents' Day".
5. To classmates on their birthdays.
6. To classmates who have won honors, recovered from illness, or passed during the year into a higher grade.

The Speaking Contest—A careful list of subjects should be provided that each speaker may choose a topic that really interests him. The length of time allowed for speaking and any other necessary rules should be agreed upon and plainly stated in the beginning, so that each may prepare his speech in accordance with the rules. Preparation should be as exhaustive as possible. It is customary in judging a speaking contest to allow half for matter and half for delivery. It is important to secure a judge (or judges) whose decision will be authoritative.

The Oratory Contest is a variety of the speaking contest, in which the speakers choose, memorize, and deliver selections from the speeches of great orators. The contest is entirely one of delivery, but such practice is excellent, and few exercises are more helpful to those learning to speak than the memorization of great prose.

The Public Meeting—All senior pupils should be instructed and given practice in conducting a public meeting and in acting as secretary to one. A simple plan is to organize the school into a Literary Society, which will take charge of the weekly or monthly programme. A temporary chairman may be appointed to call the organization meeting to order. He asks first for the appointment of a secretary "pro tem". When such secretary has been named and provided with paper and pencil to record the doings of the meeting, the chairman declares the meeting open for the election

of officers. A president, vice-president, secretary-treasurer, and a small committee, of which the president and the secretary will be members, are needed. The chairman then calls for nominations for the office of president. Note that nominations do not require a seconder. If there is only one nomination, the chairman declares that person elected by acclamation. If several names are proposed for the office, such names should be written on the blackboard and ballots passed round that each member may record his vote. Two members should be appointed to count the votes, and the chairman will declare the person receiving the highest number of votes elected. In the election of other officers follow the same procedure.

It is the duty of the president to call and preside at all regular and special meetings of the society, to keep order, and to enforce the rules. He announces the different items on the programme, puts motions, announces the results of votes, and recognizes members by pronouncing the name of anyone who wishes to speak. He should preserve a dignified manner and keep himself apart from any clique or faction. It is the duty of the vice-president to preside over all meetings in the absence of the president. It is the duty of the secretary to record and read out the minutes of each meeting; to announce on the bulletin board all regular and special meetings of the society; to copy out and hand to the chairman the agenda of the business meeting and the programme of the entertainment.

At all regular meetings business is conducted first. When a motion has been made and seconded, the chairman puts the motion to the house thus: "It has been moved by John Brown, seconded by James

Smith, that the subject for discussion at the next meeting of this society be 'Canadian Poets'. Is there any discussion?" If there is no discussion, the chairman proceeds: "Are you ready for the question? All in favor of the motion please signify by raising the right hand. Contrary, if any." When the hands have been counted the chairman states: "I declare the motion carried (or lost)".

The order of business is as follows:

The singing of "O Canada".

Reading and adopting of the minutes of last meeting.

Business arising out of the minutes.

Reports of officers or committees.

Business arising out of these reports.

New business.

The programme.

The singing of "God Save the King".

The Mock Election—An election to or a session of Parliament is so much a matter of detail that it is impossible to describe it effectively in words. If senior pupils are clearly to understand the procedure in connection with these institutions, it is essential that at least one dramatization of each be arranged. A school election and a session of Parliament make excellent Victoria Day and Dominion Day exercises, equally valuable as citizenship and as oral composition.

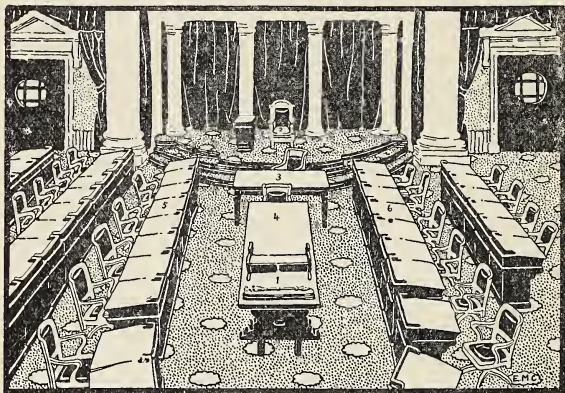
A civics lesson period may be used to explain to the class the institution and procedure of election. Beyond this explanation and getting the dramatization started, the teacher should do as little of the work as possible, confining himself to giving advice when asked, correcting mistakes in practice, and recording

his vote upon election day. If the school election can be held about the same time and upon the same general issues as the Dominion, provincial, or municipal elections, interest runs higher, and results are better. A public meeting or caucus should be held, after formal notice, about a fortnight before it is desired to hold the election. At this meeting the various parties should organize themselves and choose their candidates. A second meeting provides the candidates with an opportunity in which to place their views before the voters. On election day all should be conducted as far as possible in accordance with ordinary public procedure. A polling booth, scrutineers, and returning officer should be appointed; ballots may be made from paper, a ballot box from a discarded biscuit tin. The composition practice may be made general by making the franchise depend on the voter's being able to make a clear statement of the issues involved.

The Mock Parliament—For a session of Parliament the school should be divided into as many constituencies as the number of pupils allows. We need a premier, a leader of the opposition, two to four cabinet ministers, and as many private members as available. The school-room should be arranged like the Legislative Chamber. If the desks are moveable this is easy. They may be placed around the room forming a hollow square with places for the lieutenant-governor, the speaker, and the clerk, on the platform.

When the House assembles for the first session of a new Parliament a speaker is chosen. He is addressed as "Mr. Speaker", and performs the duties of chairman, calling the House to order, recognizing or refusing to recognize members who wish to speak, ruling

as to whether or not a motion or member is in order, etc. The clerk, who is a regularly appointed civil servant, records the proceedings as does a secretary. When all is in readiness the governor, in his official robes, enters from the back. The sergeant-at-arms (the House policeman) lays the mace (a little hammer) upon the long centre table, and the House is in



A LEGISLATIVE CHAMBER

(1) The Mace. (2) The Speaker's Chair. (3) The Clerk's Table. (4) The Table of the House. (5) The Government Side. (6) The Opposition Side.

session. The governor reads the "speech from the throne". It is prepared by the premier and his cabinet, discusses the state of the country, and mentions the more important legislation planned for the coming session. The two youngest members on the government side move and second a motion that the "speech from the throne" be laid upon the table.

A dummy bill is then introduced and allowed to lie. The leader of the opposition opens the debate upon the "speech from the throne"; the prime minister replies, and the debate then becomes general. (See directions below for holding an Open Forum.)

The Mock Trial, like the mock election and Parliament, is interesting, may even be exciting, uses a large number of pupils, calls for a good deal of speaking, and prepares the children for the duties of life. As suggested above, a lesson in procedure is needed first. If the pupils are young, a dramatization of the "Trial of the Knave of Hearts" in *Alice in Wonderland* makes excellent preparation. The officials mentioned and the procedure in the trial of the knave are substantially correct, and the pupils learn from it where to stand and how to act, as well as many of the set phrases used in all trials.

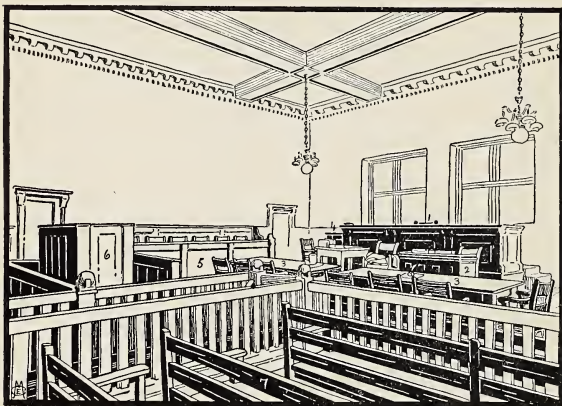
The simplest kind of trial is that before a judge without a jury. In a school with only a few pupils, a trial before a judge is easier to manage. The formalities are the same as described below, except in so far as relates to the jury.

In a criminal trial are needed the prisoner, the judge, the counsel for the prosecution, witnesses for the prosecution, the counsel for the defence, witnesses for the defence, the clerk of the court, twelve jurymen, and policemen.

The prisoner should be induced to act, the charge agreed upon, and the counsel briefed (retained to prosecute or defend the prisoner) at a preparatory meeting. The lawyers may then collect their evidence, and choose and instruct their witnesses. Copies of the charge and of the exact wording of the various verbal

forms used in different parts of the trial should be made and memorized by those officers who will have to use them.

A criminal trial opens when the prisoner is led into the dock. The clerk reads the charge in a loud voice: "John Smith, you stand charged with that you did



A COURT ROOM

(1) The Judge's Seat. (2) The Clerk's Seat. (3) The Counsels' Seats. (4) The Witness Box. (5) The Jury Box. (6) The Prisoner's Box. (7) Seats for Spectators.

unlawfully (follows a statement of the crime). Are you guilty or not guilty?"

If the prisoner pleads "guilty", the judge passes sentence, and the trial is over. He must, therefore, be instructed to plead "not guilty" in this case, and the trial proceeds.

The counsel for the prosecution opens the case by stating the facts briefly and clearly. (He will have

prepared his "brief" beforehand). He then calls his witnesses to prove the truth of what he has said. In a court he gets the information he wants from them by question and answer, but, as the younger children are usually needed for the witnesses, it is better to let each tell his story in his own way.

Next the counsel for the prisoner opens the case for the defence. He follows the same procedure as the counsel for the prosecution, first stating his case and later calling his witnesses. He then addresses the jury on behalf of the prisoner. The counsel for the prosecution closes the case by his address to the jury. When he has finished, the judge makes a speech to the jury, reviewing the facts that have been brought out by lawyers and witnesses. Then the clerk of the court asks the jury to consider their verdict. They leave the room and discuss the case. When they are all agreed as to whether the prisoner is guilty or not guilty, they return to their seats. The foreman of the jury stands up, and the clerk of the court asks: "Gentlemen, have you agreed upon your verdict?" The foreman replies: "Yes," and the clerk asks: "How say you? Do you find the prisoner guilty or not guilty?" If the verdict is "not guilty", the judge dismisses the prisoner; if "guilty", he pronounces sentence, and the trial is over. (The judge may, if he wishes, reserve sentence until he has had time to consider the case and make up his mind more at leisure.)

The Debate—Every senior pupil should debate at least once during the year he is in Grade VII and once while in Grade VIII. Public School debates are necessarily simple and the speeches short, but teachers who have made use of debates in the Public Schools

realize how well the pupils can do. There are several simple ways of handling them.

The regular Literary Society programme may sometimes take the form of an *Open Forum*. Some interesting question is announced beforehand as the subject for debate, and members are expected to come prepared to speak. The chairman reads out the resolution, and a chosen and specially prepared leader opens the discussion with a five-minute speech. When he has finished, the meeting is thrown open, and each member may speak as often as he wishes or as often as he can get the chairman to recognize him. Some clubs make a rule that each member must speak at least once at each meeting; others, that no one may speak a second time until all have spoken once; but all rules are best left to grow out of the needs of the particular situation.

A very simple kind of *informal debating* may be practised even in the intermediate grades of the Public School. It is excellent speech practice and prepares the children for the formal debate later on. A simple resolution is announced such as: "Resolved that going to the picture show is harmful to boys and girls." The school is divided into two parties: the affirmative and the negative. Individuals may choose their sides if desired. Each pupil prepares one reason in support of his side. When it is time for the debate, the two sides are ranged opposite one another, and the leader for the affirmative gives his reason first. Then the leader of the negative speaks, and so on in turn, till all have spoken. The decision is arrived at by vote of the house. The older pupils may quite well be allowed to judge this kind of debate. They should keep an account of the points made on either

side, and, after discussion with the teacher, choose one of their number to give the decision and make the criticism of the speakers.

In a *formal debate* four pupils are usually engaged. It is well to place one Grade VIII and one Grade VII pupil on a side, though very often class spirit will insist that each grade be represented by its own members. The resolution should be clearly stated, contain one and only one debatable point, and contain no contradiction in terms. Each leader and his supporter should collect all the points they can upon their side, group them under main heads as: moral reasons for or against, financial reasons, political reasons, &c. Each speaker should then take as many points as he thinks he can handle in the time allowed, and prepare for them the best support he can find. It is well to write the points and sub-points on a card and prepare the delivery as suggested above, trying to express the thought each time in different words. Rules for the debate may be laid down permanently by the Literary Society, or they may be agreed upon anew for each debate. In Public School, five minutes for the speeches of the leaders and three for each of the supporters is quite enough. The chairman introduces first the leader of the affirmative, then the leader of the negative, then the supporter of the affirmative, and then the supporter of the negative. Lastly, the leader of the affirmative has two minutes in which to sum up the arguments on his side, but he must introduce no new matter. This is such good practice that in many school debates it is now customary to give the negative a chance to make a one- or two-minute summary, the leader speaking immediately before the

final speech of the leader of the affirmative. This must be, however, by arrangement between the opposing teams. The judge chosen should be one satisfactory to both parties, and in all school debates he should give his criticism of the matter and delivery of the contestants when he announces his decision.

In inter-school debates, where there is any danger of dissatisfaction with the decision, it is wise to invite three judges from the outside. They should not know the speakers by sight, nor know which school is debating which side. They should hold no communication with one another before the debate begins and should be provided with paper, pencil, an envelope, and seats in different parts of the room. When the debate is over they should write the affirmative or the negative as the winning side upon a slip of paper and place it in the envelope, which is then sealed and handed to the chairman. He opens the envelopes in the face of the audience and announces the decision. Such procedure prevents any suspicion of unfairness or collusion. It is, however, as important in debating as it is in athletics, to impress upon the pupils that the first essential of good sportsmanship is to be a good loser, and that no matter how disappointed or dissatisfied one may feel, it is the part of good manners to hide it.

Resolutions for formal debate:

1. That all children should be compelled by law to attend school till they are sixteen.
2. That skating is better exercise than dancing.
3. That our quarantine laws are not strict enough.
4. That the prohibition of the manufacture and sale of all intoxicating liquors is a good thing.

5. That women should receive equal pay for equal work with men.
6. That strikes are detrimental to the cause of labor.
7. That every normal boy and girl should be required by law to learn a trade.
8. That women are not suitable for judgeships.
9. That all railways should be owned by the State.
10. That the death penalty should be abolished.
11. That teachers should be pensioned after thirty years service to the State.
12. That all teachers should have a two-year course in a Normal School.
13. That instruction by moving pictures should be introduced into the schools.
14. That the moving pictures do more harm than good.
15. That all students who average 70% or above in their examination should be given free tuition and books at High School, Normal School, or University.
16. That giving Christmas gifts is undesirable.
17. That the State should provide old-age pensions.
18. That indigent mothers should be pensioned by the State.
19. That education should be under the control of the Dominion Government.
20. That the Government should abolish, and itself perform the duties of all school boards.
21. That a "Wheat Board" is a desirable thing.
22. That free trade would be a benefit to Canada.
23. That the school building should be open in the evenings as a community centre.
24. That this community should have a "Little Theatre".
25. That children under sixteen should not be allowed to work more than five hours per day.

CHAPTER V

WRITTEN COMPOSITION

Written composition begins towards the end of the first or the beginning of the second year, when the pupils have learned to write so well that the formation of the letters no longer engrosses all their attention. One day when the oral composition lesson is over, the teacher writes upon the blackboard the best sentence given that day. The pupils copy this as their earliest written composition exercise. Presently, aided only by having the harder words written on the blackboard, each pupil will, from memory, write his own sentence and as many of the others as he thinks interesting. The teacher's model sentence being written with the capital and period complete, the pupils need never know any other form. It is then necessary only to name these marks and to explain their purpose.

Question and command sentences may be taught in the same way. Following a lesson in which oral questions or commands have been given, let the teacher write upon the blackboard the best question asked. When the pupils have copied out the question, they may write the answer also if they can, the two forming a brief composition. "Orders" is a favorite game for teaching the sentences with exclamation point. A pupil writes on the blackboard any simple command. The child who first reads and obeys the command is allowed to write the next order.

Much of the single-sentence written composition of the first and early part of the second year should be done at the blackboard. It is better writing practice for untrained fingers and is easier to correct. An older pupil or the teacher may, almost at a glance, judge the sentence and, marking those which are correctly and neatly written, recall pupils who have made mistakes to correct their work.

Composition books for Grades I and II may be made of newsprint, or of white wrapping-paper smoothed with an iron. Cut the sheets of uniform size and double them to form a booklet. Heavier brown wrapping-paper makes a satisfactory cover, the whole being tied together with a cord, a piece of bright-colored yarn, or a ribbon. With a colored picture cut from a magazine pasted on the front and the name of the owner written neatly below, these little books are attractive enough to make small owners wish to keep them in the best possible condition.

Writing several sentences is not more difficult than writing one when you have learned how. As soon as the children are giving two or three sentences in the oral composition class, they may do the same in their written work. It is wise to have these written in paragraph form from the beginning. Many teachers allow the pupils to write their two-, three-, or four-sentence compositions beginning each sentence on a new line until the paragraph is taught. This means that pupils have to break an old and make a new habit when it is time to write in paragraphs. If from the beginning the teacher writes the model two or three sentences upon the blackboard in consecutive order, indenting the first, the pupils will never know any other form. They

see it in their Readers, books, and newspapers. When the time comes, the paragraph needs only to be named and defined. The form is already a habit.

In Grades II and III, where the form of the sentence no longer gives trouble and where ideas are more numerous, a good deal of time may profitably be spent in discussion periods in eliminating uninteresting ideas. Teaching little children how to select what is interesting and to avoid what is dull is rather a tiresome business, for no rule can be given. Each new group of ideas must be treated on its merits. Patient practice with each new group of thoughts collected soon develops a kind of instinct for selection, which in turn grows into choice for which the pupil can give a reason.

The teacher held up before a class of Grade I and Grade II pupils a home-made bow and arrow. They were asked to think of and to tell all the interesting things they could about them. The teacher wrote the following ideas upon the blackboard as they were given:

1. I made a bow and arrow.
2. They are for shooting.
3. Indians shoot with them.
4. They are made of stick and string.
5. The Indian's arrow has a stone point.
6. If they shoot you you might die.
7. They shoot bears and buffaloes and coyotes.
8. They make coats of the skins.
9. They wear moccasins when they go to shoot.
10. You put the arrow on the string, pull back the string, and let go.
11. I wish I had a bow and arrow.

The children were then told that we could have in our completed composition only five thoughts. They

considered which sentences they would keep. The first thought was discarded, because it was not true of everyone in the class, and the second because everyone knows that. Three, five, and seven were considered too interesting to sacrifice, but four was given up because everyone could see that, and eight and nine because they do not really belong to the bow and arrow. (They were not helped to this last decision.) No one wished to give up any of the others, and, after some discussion, the teacher suggested that five and six might be put together. Our completed story reads like this:

THE BOW AND ARROW

Indians shoot with bows and arrows. If the point is made of stone, you would die if they shot you. They shoot bears and buffaloes and coyotes. You put the arrow on the string, pull back the string, and let go. I wish I had a bow and arrow.

Allowing the pupils to give dull facts or smug commonplaces in their composition works two evils. It lowers the present standard and deadens efforts in the future. Even children follow the line of least resistance in mental matters. If they know that the teacher will accept three dull sentences stating that their kitty is black, drinks milk, and plays with a ball, they are content to give such sentences. The teacher who demands originality and real thinking will get it even from primary grades. Little children do not think platitudes. They speak them only when school has taught them to do so. Their minds are full of odd things noticed, original notions, and quaint wonderings, as the questions they ask witness. They need a free atmosphere, kindly drawing out, and the stimulation of topics that really interest them.

Like most adults, they enjoy talking of scenes in which they themselves have figured. Their personal experiences are as numerous and exciting as those of older folk. Even a dull child glows when telling of his escape from a cross dog. Action of any kind stirs the blood. If the writer had no part in it, he had, at least, "a side" for which he cheered. An individual point of view is always interesting. If the child can be persuaded to write his own, honest thoughts, there is little danger of dullness. He needs help in disentangling his own from the mass of second-hand impressions with which his mind is cumbered. Strictly limiting the written work, patient criticism, and practice will teach him to recognize and give *his own* in an astonishingly short time.

Written composition exercises for primary grades:

1. In a single sentence write: What you did yesterday—What you had for lunch—What you saw on the way to school—What Boy Blue did in the story—What Polly did in the verse.
2. Write two things that each of the Mother Goose children did.
3. Write down three questions you would like to ask Mother Goose, Cinderella, Red Ridinghood.
4. Let papers be exchanged, and ask another child to write answers to the questions if he can.
5. Cut a picture from a paper or a magazine; paste it at the top of your sheet and write a story of three sentences about it.
6. In a sentence tell which of Mother Goose's children you like best, and in two more sentences give two reasons for your choice.
7. Draw a picture at the top of your sheet and tell in two sentences what it is about.

8. In three sentences write the story of : Bo-Peep, Miss Muffett, Jack Horner, The Red Hen, The Troll, The Cow, The Three Kittens, Baby Bear.
9. Write three things that no one else knows about : The sun, your dog, your primer, your mittens, the road to school, Sunday, a circus, church, your doll, the creek, your cow.
10. Make a riddle by writing 3 sentences describing some object or animal, as: I have large eyes, I can see in the dark, I sleep in the daytime (an owl).

The intermediate grades have still many things to learn about the sentence and many interesting exercises to give them practice in the use of it. In Grade IV much of the sentence practice should still be single and simple. Before beginning the study and practice of the longer sentences, tests may be given to make certain that the pupils' sentence instinct is sure.

Suggested test:

1. Punctuating an unpunctuated passage containing three or four short sentences.
2. Writing out in simple sentences the several ideas contained in an easy compound complex sentence
3. Writing out in simple sentences the statements made in a short verse.
4. Writing and properly punctuating a 3-sentence composition on any given topic.
5. Write 3 sentences using 2 given words in each.
6. Write a short conversation in which are used questions, statements, and commands.

Sentence exercises for juniors:

1. Write sentences using each of the following words correctly: Were, don't, doesn't, done, aren't, isn't, won't, to, two, too, see, saw, seen.
2. Choose a picture with a child in it. Write:
3 things about the appearance of the child.

- 3 things that he is doing.
- 3 questions you would like to ask him.
- 3 answers he makes to your questions.
- 3. Choose a picture with a child and another person in it.
Write a little story about the child.
Write a short conversation between the two.
- 4. Make three sentences using each of the following words:
Do, does, did, done.
By studying your sentences find out when each of these words should be used.
- 5. Write from memory a poem you have learned. Arrange the lines, spell, and punctuate correctly.
- 6. Write down three things the teacher told you to-day. Use the teacher's name. Punctuate correctly.
- 7. Write 4 interesting things about: A bear, a hammock, a bon-fire, a colt, a quarrel, jam, a rabbit, or an aeroplane.
- 8. Think of some poem you know. Write it in your own words.
- 9. Write 5 things you know about Canada, the Empire, your school, a city, a country across the sea, a park, a lake.
- 10. Write a little story beginning: "Once upon a time—," or "Long, long ago—," or "Far across the sea—." (1)

Whether or not the teacher is required to teach formally the division of the sentence into subject and predicate, by Grade V the pupils easily see that it falls into two (or three) parts: The part that tells what we are speaking about (subject); the part that tells what we say (predicate); and (sometimes) the part that tells what is affected by the action (object). The names matter little, but calling the pupil's attention to the two (or three) ideas expressed in all sentences strengthens sentence instinct, makes sentence structure conscious, supplies a new basis for criticism, and stimulates the pupil towards experiments in new sentence forms.

(1) For many more exercises see *Learning to Speak and Write*.

Place six or eight simple sentences before the class. Have these discussed with a view to finding out who or what is talked about and what is said. Listing the things talked about and things said in two columns is a good thought-exercise. In distinguishing between subject and predicate, care should be taken to see that the sentences vary in length and form. Give practice in finding the subject when it is not placed at the beginning of the sentence. Explain the position of the subject in question and command sentences. In this connection and as part of regular vocabulary and sentence work teach: nouns, pronouns, and verbs.

Exercises upon the subject and predicate:

1. List "things talked of" and "things said" in :
 - (1) A paragraph from the Reader.
 - (2) A verse of poetry.
 - (3) Six verses from the Bible.
 - (4) A short story told by the teacher.
 - (5) A classmate's oral composition.
 - (6) A paragraph from the newspaper.
 - (7) An advertisement.
 - (8) A song.
2. Underline nouns, or pronouns, or verbs in the above.
3. Underline the subject or predicate in given sentences.
4. Write 10 interesting subjects. Pass your paper to your neighbor, who will add the predicates.
5. Supply 3 subjects suitable for a list of predicates given by the teacher.
6. Make the subjects more interesting in a list of 10 sentences as : The flower grew, The pink flower grew.
7. Rewrite the sentences in Exercise 5, making the predicates more interesting.
8. Make a list of 10 interesting nouns. Write a sentence about each.
9. Rewrite 10 sentences placing the subject first, as: "Came the rain with a splash : the rain came with a splash."

10. Write sentences using the following verbs: Bringeth, choose, learn, honor, filch, crease, trust, refresh, twitter, guess.

Intermediate pupils are learning to collect a group of thoughts about a topic and are extending their vocabularies. Both these ends are served by the study and practice of the longer simple and short complex sentence. In their vocabulary work the pupils are beginning to distinguish name-words, telling words, descriptive words. These will be useful in expanding the short sentences. Begin with the examination of a fine sentence, as: "The common is itself the prettiest part of the prospect, half covered with low furze, whose golden blossoms reflect so intensely the last beams of the setting sun, and alive with cows and sheep." The reader has a very clear picture of the common, a picture sharply outlined, careful in detail, full of color and light and movement. What words help us to make our picture? "Part of the prospect" places it for us. "Low" modifies the wildness of "furze" and makes it near and friendly. "Golden," "intensely," "beams," "setting" light it for us, and "alive" makes it quiver with interest. Which is the most expressive word used? Probably "intensely". It is not a common word to use in this connection, but it expresses very aptly the effect of long sun rays on the brilliant gold of the furze. How could we make the picture clearer in: "Clouds passed over the sky". We could tell what kind of clouds, how they passed, where they passed, more particularly the kind of sky, the time of year, of day, etc. We could say: "Soft, white clouds floated in the blue sky," or "Bright clouds swam in the sunset sky," etc. In this connection and

as a part of the regular vocabulary and sentence work, the teacher should teach the adjective, the adverb, and the number and the gender of nouns.

Exercises in enlarging the subject or predicate:

1. In a paragraph mark all the name-words. Choose the prettiest. Tell why you think it so.
2. Make a list of 20 telling words that refer to things done out-of-doors.
3. Make the picture clearer in a list of sentences as: The race began, The wind sang, etc.
4. Finish the story in a list of sentences as: The horse kicked—, Mother baked—, etc.
5. Tell how: John ate, the burglar entered, etc.
6. Tell why: You hurried, you were afraid, you shivered, you laughed, you slept badly, etc.
7. Collect 5 suitable adjectives to describe each of the following: A mouse, a lady, a mountain, an accident, etc.
8. Complete the picture in these sentences: I am as hungry as—. The water is as clear as—, etc.
9. Make pictures of your own about: Mother's eyes, John's appetite, a daffodil, etc.
10. Find 10 interesting adverbs and use them in sentences.⁽¹⁾

Sentences may be expanded and varied by using phrases and clauses instead of adjectives and adverbs. The phrase may be taught as an ordinary "variety" or "enlarging" exercise. Assign a group of sentences, as: "The valley farm is for sale," asking the class to substitute a group of words for the single descriptive word. They will give, naturally, a group of sentences involving phrases. Underline the groups of *words that take the place of one word*. The name "phrase" is as easy as its function, and teaching it saves trouble in talking about it. Someone may notice, or the teacher

⁽¹⁾ For many other exercises of this kind see *Learning to Speak and Write*.

may point out, that all the phrases begin with short words: on, in, at, over, etc. The teacher may or may not wish to give the name "preposition," but the "short word" is useful just at first in helping the pupil to recognize the new form. By substituting the phrase for the single word some of the sentences are improved, others are changed for the worse. Discuss this group of sentences and others to learn that phrases are used to give sentences variety and added clearness. They are useful and ornamental.

Clauses, like phrases, take the place of a single word, but they have subjects and predicates of their own. They are less ornamental than phrases, but they do more work. Clauses, indeed, are the handmaids of the sentence and do the bulk of the duller work of necessary explanation and description. The success of all longer sentences depends largely upon the skill with which the explanations and transitions are tucked out of the way of thought and sound. Skilful clause-handling is the mark of the sentence expert. It is, like other facilities, a gift, but may, like others, be cultivated. The "who" and "which" explanatory clauses are the simplest. Set the pupils looking for them in their reading matter, finding out their uses and using them in oral and written compositions. In turn collect examples and study the use of "where" and "why" clauses and those beginning with this, that, these, those, as, if, as if, because, etc.

Exercises in the study and use of phrases and clauses:

1. List twenty phrases that tell the time, as: In the morning, before dawn, after sunset, at midnight, in the twilight.

2. Write twenty-five phrases that tell "where", as: On the hilltop, in the valley, under the haystack, etc.
3. Select from a short poem the six phrases you think most beautiful; give your reason.
4. In ten sentences substitute a phrase for an adjective.
5. Write ten sentences that begin with a phrase.
 ten that have a phrase after the verb.
 ten that have a phrase after the noun.
 ten that include two phrases each.
6. Collect (in a week) ten phrases that are musical and ten that give a beautiful picture, as: "On a shadowy river". How many of your second list might also be placed in the first?
7. Write five phrases that might be used to point out each of the following:
 A baby, a puppy, a horse, a street, etc.
8. Write ten sentences in which a clause describes the name-word, ten in which a clause describes the verb.
9. Find five sentences (a) in which the clause is neatly tucked away in the middle. (b) in which the clause is awkwardly placed.
10. In ten sentences substitute a clause for a phrase, as:
 The water covers this rock at high tide.
 The water covers this rock when the tide is high.
 In how many cases do you prefer the clause ?

The sentence is the unit of every-day speech. Aided by the expression of face and voice, sentences sustain conversation. Deprived of these two assistants, however, a single sentence seldom fully explains itself and rarely exhausts even the immediate point. In general, statements require development, explanation, illustration, or proof. When these have been added to the original, the result is a group of sentences closely related in thought. This group, called a paragraph, is the unit of *connected* thinking, speaking, and writing.

Little children do not think connectedly. They ask questions or make statements, but they do not expand, explain, or illustrate them. Hence they have no need of paragraph form. From the tenth year on, the pupils are reading more and more widely. They have *more* thoughts about things. Those with proper training begin to arrange themselves. The pupil begins to think more closely and connectedly. As the vocabulary is enlarging, expression should be increasingly full. The paragraph begins to be necessary.

Paragraph form is a thread to guide the reader through the narrative or argument. It helps him to hold in mind what has gone before and to divine the trend of what is to come. To the writer the paragraph is a constant reminder to speak to the point, to connect his sentences, to complete one step in the story before proceeding to another. Each of these aids is even more useful to a child than to an older writer. To teach children to speak and write in paragraphs is one of the important duties of the intermediate grades.

If the above-mentioned method of having the pupils write in paragraph form from the beginning has been followed, the pupils have known the paragraph by sight long before they are introduced to its uses. The meaning and purpose of the paragraph should be taught from models. Place on the blackboard several short paragraphs. Have the class examine each in turn to discover what each sentence is about.

"One morning the rich man fell asleep as usual and was disturbed by the cobbler's song. The next morning it was the same, and the next, and the next. Everybody noticed what a change had come over the cobbler. He no longer sang. He did

little work, for he was always running in to see if his money was alright, and he was very unhappy."

This paragraph has five sentences, and discussion will show that each sentence is about "The Change in the Cobbler". The pupils are quick to notice that each sentence bears upon the same topic. When several paragraphs have been examined, and the same thing is found to be true in each case, they are to be told that such groups of sentences are called paragraphs and to deduce that: (1) A paragraph is a group of sentences all about one subject; (2) Good writing requires that all that is said immediately upon one point is to be placed together in one group. The indentation and tail-piece may then be pointed out, and the class sent to the paragraphs in their Readers to examine them and to verify the facts just discovered. Readers and text-books are often badly paragraphed, and the pupils will have many paragraphs to discuss with the teacher. The apparent variation of correct paragraphs will be easily explained and the faults of bad ones pointed out.

From this day on, the unity of the paragraph becomes an important point in criticism. All compositions should be examined critically by the author, the other pupils, and the teacher to discover whether or not each sentence is strictly necessary in developing the topic. Short paragraphs, four, five or six sentences in length, make the best practice. They do not tax the physical powers of the young writer. He can see the end from the beginning and is soon finished. It is possible that he should be both pertinent and interesting throughout a paragraph of five sentences, but not for much longer. The paragraph forms, sentence structure, and

connections are the same in all paragraphs. The pupil who writes a short paragraph upon a new topic each day of the week gets more and better practice than the pupil who writes five paragraphs upon one topic on Friday. "A little often" is a good rule in teaching composition.

Types of paragraphs for intermediate grades:

- | | |
|----------------------------------|------------------------|
| 1. The short story reproduced. | 11. Of information. |
| 2. The simple explanation. | 12. A report. |
| 3. The simple description. | 13. Of news. |
| 4. The personal experience. | 14. An opinion. |
| 5. Anecdote about famous person. | 15. Of good wishes. |
| 6. The friendly letter. | 16. Of congratulation. |
| 7. The business letter. | 17. An illustration. |
| 8. A joke. | 18. A paraphrase. |
| 9. Brief biography. | 19. A criticism. |
| 10. An imaginary experience. | 20. A synopsis. |

Exercises in paragraphing:

1. Examine any three paragraphs in your Reader. Do you find any sentences not upon the topic ?
2. Examine any short poem. Write the substance of each stanza in a paragraph. Are they proper paragraphs with each sentence on the topic ?
3. Examine a story from the Reader. Write down the topic of each paragraph. What do you call the result ? (A summary.)
4. Write the topic of each paragraph in a chapter from your history.
5. Write the topic for each paragraph of the story about; The Woodman and his Axe; The Prodigal Son; David and Goliath; How the Sea became Salt; Puss-in-Boots.
6. Examine any long paragraph in your text. Rewrite it so that it falls in two or three short ones.

The *oral sentence* practice of senior pupils is more interesting as a result of the new work being done in

connection with the written sentence. Pupils who are acquiring skill in the use of clauses and the complex sentence may be trusted to use the compound one also, without a hark-back to the extravagant use of "and," "so," "well," etc., which characterizes the primary grades. The two varieties of complex sentences may now be practised. The loose sentence runs on easily and quickly. It is a good carrying-sentence, gets over the ground quickly, tells a story well, but has pitfalls of obscurity and garrulousness always waiting for it. The periodic sentence, definite, clear, and neat, is stiff unless used with discretion. The balanced sentence, forceful and finished, gives a mechanical rock to the music of any paragraph and is easily monotonous. The effective mingling of long and short sentences in the paragraph is another point that may be studied and practised by Public School seniors.

All new points in connection with the sentence will be best taught by the examination of models. The teacher must, if necessary, manufacture sentence models, but English literature is rich in sentences, the structure and music of which is unsurpassed. These are difficult to light upon at the moment of preparing for a lesson, and wise teachers keep paper and pencil, at hand when reading, so that the sentences, or book and page may be jotted down to be at hand when needed. Weak-kneed, broken-backed sentences from the students' own compositions should be discussed from time to time, but it is usually more profitable to spend available time in the examination and imitation of fine examples. Attempts at imitation open the eyes to many of the finer literary effects and are excellent composition practice as well.

Beautiful sentences to study and memorize:

1. "Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided."—*The Bible*.
2. "God comes to thee, not as in the dawning of the day, not as the bud in the spring, but as the sun at noon to illustrate all shadows, as sheaves in harvest to fill all penuries, all occasions invite his mercies, and all times are his seasons."—*John Donne*.
3. "O eloquent, just and mighty death ! Whom none could advise, thou hast persuaded; whom none hath dared, thou hast done; and whom all the world has flattered, thou only hast cast out of the world and despised. Thou hast drawn together all the far stretched greatness, all the pride, cruelty and ambition of man, and covered it all over with these two narrow words, *Hic Jacet*."—*Sir Walter Raleigh*.
4. "The wilderness and the solitary place shall be glad for them, and the desert shall rejoice and blossom as the rose."—*The Bible*.
5. "Thine eyes shall see the king in his beauty: they shall behold the land that is very far off."—*The Bible*.
6. "And it rose and sung as if it had learned music and motion from an angel as he passed through the air about his ministries here below."—*Jeremy Taylor*.⁽¹⁾

Sentence exercises for seniors:

1. Choose five beautiful sentences from your reading. Tell why you think each beautiful.
2. Rewrite ten complex sentences, making them compound.
3. Select five fine balanced sentences from your reading. In what part of the paragraph did you find them ?
4. From groups of three or four simple sentences make long complex ones.
5. Resolve complex sentences into groups of simple ones.
6. Select five compound sentences in which "but" is used as the conjunction. When is "but" used ?

(1) For other beautiful sentences to study see *Learning to Speak and Write*.

7. Write five compound sentences in which "and" is the conjunction. Change "and" to "but" in each sentence. Make a note of the changed meaning in each case.
8. Choose ten "loose" sentences and rewrite them as periodic or vice-versa.
9. Write five musical sentences. Take a week for thinking them out first.
10. Choose five ideas which you believe to be true. Express each in a beautiful sentence.

If pupils have been well grounded in paragraph unity (they need not have heard the name) in the intermediate grades, two important points regarding the paragraph remain to be taught in senior classes; the topic sentence and the climax. Ordinarily the topic sentence stands at or near the beginning and announces the subject of the paragraph. Great writers are accustomed to take liberties with it as they do with paragraph unity and sentence structure. Stevenson's topic sentence appears occasionally at the end of his paragraph, and the first sentence in *The Mill on the Floss* has no verb. Such eccentricities, delightful in the hands of the great, are unsafe for common folk. When some enterprising pupil brings a paragraph to confound you, point out to him the literary effect which justifies the breaking of the rule, and promise him that, if he will guarantee the effect, he may break the rule, not otherwise.

When the topic sentence and its purpose have been discovered and explained, and the pupils go hunting through literature for fine examples, many other literary points will come up for discussion. A good paragraph begins briskly, marches clearly and steadily forward to a given goal, and makes a definite, satisfying conclusion. Only the untrained mind does its

thinking on the paper, takes "its pen in hand", beats all round the bush and half way through the paragraph before it really begins. Make a collection of clever opening sentences. Practise getting into the subject in the first sentence. Avoid "however," "so," "well," and all unnecessary transitions. Use the simplest words possible, and make lists of stock expressions and stale newspaper terms to be carefully shunned. Notice that in the fine, vigorous prose of great writers many verbs are used. Use fewer adjectives and more verbs. Whenever possible avoid parts of the verb "to be", which are only transitory in function, and use finite verbs which have meanings.

Teaching paragraph climax is the simplest and most effective way of helping young writers towards a successful arrangement of the sentences within the paragraph. Every good paragraph has a climax of action or of thought. It may be produced by the careful piling-up of dramatic steps in the action, points in the picture, statements in the thought, or it may result from a simple accumulation of facts. In any case, there comes a point at which the reader tops the peak and takes his breath for the descent. Having a climax in mind from the beginning has a curiously taming effect upon rebellious sentences. They fall, of themselves, into place on the way up to or down from the peak. In examining paragraphs for examples of effective climax, the student will notice, too, how skilled paragraphers tuck away necessary but uninteresting details in the middle of the paragraph, rise vigorously to their climax, and fall straight and promptly to rest in the concluding sentence.

Fine paragraphs to study:

"It was pleasant walking. His bare feet made marks in the white dust, and when he looked back, the footprints seemed to be following him, and making company for him. His shadow, too, kept beside him, and would dance or run with him as he pleased; so it was very cheerful. By and by he felt hungry; and he sat down by a brown brook that ran through the alder hedge by the roadside, and ate his bread, and drank the clear water. Then he scattered the crumbs for the birds, as his mother had taught him to do, and went on his way."⁽¹⁾

"The pedagogue's mouth watered, as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy, and the ducks pairing cosily in dishes like snug married couples with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon, and juicy relishing ham; not a turkey but he beheld daintily trussed up with its gizzard under its wing, and peradventure, a necklace of savoury sausages, and even bright chanticleer himself lay sprawling on his back in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living."⁽²⁾

"Once, amidst his sufferings, Nelson had expressed a wish that he were dead; but immediately the spirit subdued the pains of death, and he wished to live a little longer—doubtless that he might hear the completion of the victory which he had seen so gloriously begun. That consolation, that joy, that triumph, was afforded him. He lived to know that the victory was decisive. The last guns which were fired at the flying enemy were heard a minute or two before he expired."⁽³⁾

(1) From *The Golden Windows*, by Laura E. Richards.

(2) From *The Legend of Sleepy Hollow*, by Washington Irving.

(3) From *The Life of Nelson*, by Robert Southey.

Paragraph exercises for seniors:

1. Glance over a single page of any text. Write down the topic sentence of each paragraph (do not read the paragraph). Write a short paragraph upon each topic. Compare yours with those in the book.
2. Find five paragraphs in which the topic sentence is near the end of the paragraph. Give a reason for so placing it in each case.
3. List the topic sentence of each paragraph in a chapter of any text. Do you need to read the chapter in detail or not ?
4. Select a paragraph which seems to have no climax. Rewrite it with a climax.
5. Collect ten opening sentences which "begin at once".
6. Select three paragraphs from the newspaper. What do you think of the opening sentences? Could the arrangement be improved?
7. Rewrite a paragraph substituting a finite verb wherever possible for any part of the verb to be.
8. Write a paragraph in which the climax is produced by adding one (idea) sentence to another till a kind of breath-taking peak is reached.
9. Write a paragraph in which the climax is a surprise.
10. Rewrite a paragraph increasing the number of verbs used as much as possible while keeping the sense. What is the effect ? ⁽¹⁾

LETTER-WRITING

Letter-writing is the type of composition which the children see practised at home by the "grown-ups". It is, indeed, the only type to which a majority of adults aspire. Long before they go to school, children are allowed to put in the "kisses" for Daddy or to write a letter of scrawls to Auntie or to Santa Claus. When they learn to write, a letter is the obvious purpose.

⁽¹⁾ For other paragraphs to study and further paragraph exercises see *Learning to Speak and Write*.

It is the custom to speak of letter-writing as a lost art, and to give as a cause the hurry of modern life and the cheapness of postage, which encourages the writing of notes rather than the more formal letter. The causes seem insufficient. A good letter is not necessarily long, nor need it contain great affairs. Rather the contrary. The true difficulty seems to be with the attitude of mind. We go to a letter as to an unpleasant duty. "I must write to Mary. I haven't a thing to say but I *must* write." The letter produced in such a mood can at best be little better than a catalogue of the day's infinitesima. It is the wish and will to entertain which infuses life into a letter. E.V. Lucas, in his introduction to *Cowper's Letters*, says: "For it is a mistake when a letter-writer is a man of action with too much to tell. He is then in danger of becoming exciting. The best letter-writers never excite; they entertain, amuse, interest, excite never." Surely it is within the compass of anyone to entertain a friend for a page or two.

Among the many famous English letter-writers scarcely anyone is so well fitted to be a model for the ordinary person as Cowper. He lived a very quiet life in a small country village. He never travelled. He had only one constant companion. His letters are so intimate that the reader feels himself pleasantly at home and enjoys the remarks made so long ago as those of a personal friend, in whose small affairs he feels the keenest interest. To quote Mr. Lucas again: "To have made such pretty reading out of so circumscribed a life as his, in so small a town, is no small achievement. But his letters are not only pretty reading; they place him among the masters of prose.

No matter what he is telling, he is telling it with perfect clarity, while if the day chance to be one of his fortunate ones, and his correspondent congenial, he says it not only with perfect clarity but with exquisite grace too. He truly uses the best words in the best order."

With the *will* to entertain and a somewhat practised pen anyone may hope to make what will seem to a friend "pretty reading" out of the trivial events of a day. Anyone would rather receive a short, bright letter than a long, dull one. A letter which exactly touches home one's interest, fancy, feeling, or curiosity, is always welcome. Again and again one hears, apropos of remark, story, joke, incident, or fact, "I must write that to Mary," but seated at Mary's letter the occasion has long passed and the bit of interesting news with it. The secret is in writing to a friend at the time when one has something to say which will be sure to entertain. Or, if the occasion does not serve, make a note of the item to use later.

Nor need anyone ambitious to become a good letter-writer be daunted by thoughts of "style". Most critics pronounce "naturalness" to be the prime essential of good letter-writing. "Bookish" talk is fatal to the atmosphere of friendly informality demanded. Effects should come in the unpremeditated way of conversation. Indeed, a friendly letter is good in as much as it approaches the conversation of good talkers. Letters are somewhat like the conversation heard at the telephone, however, where only half the remarks are audible. The elisions, the taken-for-granted details which leave so wide a space to read between the lines, the little pictures, stories, dramas, suggested

in outline and yet leaving the imagination free to do its own filling in, pique the curiosity, stir even a jaded reader, and more than make up for absent literary effects.

On the other hand, it is quite possible that too little care may be bestowed upon the matter and the form of our letters. Trivialities, if not lifted out of their natural place by happy expression, weary; and obscurity in the style defeats the object of the letter. Again, letters correspond in their way to an appearance in company and require a certain degree of dignity in deference to others. "Complete deshabille on paper is not attractive." Too many people merit, if they do not receive, the famous reply; "Dear So-and-So: Thanks for your interesting and *partially legible* epistle." To send an untidy, ill-spelt scribble to a friend is to insult him as much as by offering him a dirty hand to shake. Such letters are not excusable upon any plea of lack of time or pressure of business. They are simply bad manners.

Letter-writing may begin in school as soon as the children have learned to write a sentence for themselves. At first it is usually sufficiently exciting to "write a letter to take home to Mother". Eight years is still young enough to shout as he hurries up the steps, "I've written a letter to you, Mother," and to tell excitedly, as he extracts it from the pages of his scribbler, what he has written in it. He watches her face anxiously as she reads and sighs with triumph at her amazed pride.

This first letter which is to be delivered to Mother by "special messenger" should be as simple as possible, with a minimum of forms. But even the first is not

too early to remind the writer to think of something to tell which will amuse or interest the reader. What will Mother like best to hear about? A letter composed by the class may be written upon the blackboard. In a certain class, when the excitement consequent upon the preparation to write letters had somewhat calmed, "to whom shall we write" was first discussed. The class chose "Mother" to a man and decided, unanimously also, that they chose her because "I like her best". (One shrewd son, a man though still in curls, "because she likes me best".) Discussion also developed the fact that Mother would like best to hear about her child. What shall we tell her about ourselves? Ideas were plentiful. "I hurt my finger", exhibiting the rag with pride. "I broke my milk bottle." "I got a star for reading." "Bobby's dog let me ride on him," etc., etc. It was rather difficult to choose, but several wished to boast of stars, and at last the teacher wrote upon the blackboard the two sentences chosen as the best offered:

Clearview School,

March 8th, 1922.

Dear Mother:

I write to you for I like you best. I have a star for reading.

Your loving son.

The teacher then asked if anyone could tell why we put "Clearview School" at the top. The children had already been taught to write the name of their school and to find the date upon the calendar, so satisfactory explanations for each of the four "forms", address, date, salutation, and closing, were obtained from the class. The two sentences were erased, leaving the "form" upon the blackboard, and each letter-writer

was supplied with a piece of paper without lines, upon which he copied the "form" from the blackboard and filled in his own sentences as he wished.

In trying to develop the right attitude towards the letter it helps to let the children write to Mother whenever they think of anything to tell her that they feel sure she would like to hear. They will take home a letter almost every evening for the first few days. After that, they need to be reminded that "perhaps Mother would like a letter to-night". The "form" should remain upon the blackboard until the children can write it correctly without looking at it. Next to telling something interesting or kind, it is important to make our letter neat and correct. A letter is a gift, and no trouble is too great to make a gift as nearly perfect as possible. The cheap newsprint without which it becomes daily more impossible to teach school at all, when cut to right size and shape, makes satisfactory paper and envelopes for beginners.

Exercises in letter-writing for primary grades:

1. Write the "form" for a letter to your mother, without looking at the blackboard.
2. Write a letter to Mother telling: Something pleasant. Something which you did that was wrong. That you enjoyed your lunch. Something you learned to-day. What you are going to do to-morrow. What game you played at recess. That you were late. How you helped the teacher. Two things, three things, that happened yesterday.
3. Write a letter to Santa Claus; The King or Queen; a fairy; a giant; Robin Hood.
4. Write the "form" Santa would use in answering, or the fairy, or Robin Hood, or the Queen
5. Write the names of each of the months (a) in full; (b) abbreviated. (Seven of the names are abbreviated.)

Long before primary years are over, the children will wish to write letters to be posted. This requires much greater thought and care, for, though Mother and the teacher admire all that we do and see good even in weak efforts, strangers will not. The Grade IV pupil is probably quite well acquainted with Robert Louis Stevenson and with Eugene Field. Choose a letter by a favorite author, if possible one written to a child. Place it upon the blackboard, in a corner where it may remain for some time. Use it for silent and for oral reading. Possibly a literature lesson to discover what it tells us about the author may be worth while. It will serve for spelling also and for transcription. A composition period might be spent in discussing the new form of heading, salutation, and closing, and in noting how the author has made it interesting. When the class has copied it, they may imitate it, or they may write an answer.

After this a "real letter" to be posted may surely be attempted. A friend at a distance must be chosen to whom the letter is to be addressed. The heading, salutation, and closing of the model letter should be discussed and the corresponding forms which we will use in ours decided upon and written upon the blackboard. As (using Stevenson's letter as a model):

Clearview School,
Turscott, Alberta,
December 9th, 1922.

Dear Jack:

.....
Yours sincerely,

.....

Another composition period may be given up to discussing what we will say in the letter. Note upon the blackboard as many suggestions as possible. After discussion, eliminate the poorest thoughts and leave the good ones, so that each pupil may make his own choice. Limit the length of the letter to a few sentences. When each has chosen his material, let him make a draft of the letter on a rough sheet or in his "letter-book". When it has been criticised, he may copy it upon the letter-paper and address the envelope; it is then ready to post.

A "letter-book" is an excellent institution for intermediate grades. In the leisurely days of Good Queen Anne, ladies kept letter-books in which they wrote their letters, afterwards copying them for posting. Readers of *The Seats of the Mighty* will remember how Alixe wrote her letter to her friend Lucie Lotbinière in her letter-book first. It was her custom to do this with her letters "that they might be an impulse to her friendships and a record of her feelings". The pupil's letter-book may be made of newsprint or any other available paper folded to the shape and size of the note-paper used in writing to a friend. The right shape and size of the paper give the pupil needed practice in arranging and placing his letter on the page. Instead of laying one double sheet inside the other and fastening with a cord through the middle, as is often done in making the booklets the children use, it is better in the letter-book to lay the double sheets side by side and then sew them together as the signatures of a printed book are sewn. In this book, the first draft of letters may be written for practice and correction.

If it is difficult for the pupils to get note-paper, paper and envelopes for posting may be made from carefully-smoothed white wrapping-paper. The gumming of the envelope should be done with special care. A pound of plain linen paper and two packages of envelopes to match do not, however, cost very much, and the teacher will find that the investment pays heavy dividends in joy. If desired, each pupil may earn his sheet of note-paper, envelope, and stamp by doing some little service for the teacher. It is a compliment to the recipient to write the letter on neat, white, double, unruled sheets with envelope to match. Colored, scented, or ruled paper is in bad taste.

Famous letters for juniors to study:

2 Sulyarde Terrace,

Torquay,

April, 1866.

Respected Paternal Relative

I write to make a request of the most moderate nature. Every year I have cost you an enormous—nay elephantine—sum of money for drugs and physician's fees, and the most expensive time of the twelve months was March.

But this year the biting Oriental blasts, the howling tempests, and the general ailments of the human race have been successfully braved by yours truly.

Does not this deserve remuneration? I appeal to your charity, I appeal to your generosity, I appeal to your justice, I appeal to your accounts, I appeal, in fine, to your purse.

My sense of generosity forbids the receipt of less—than half a crown—greeting from, Sir, your most affectionate and needy son,

R. L. Stevenson.

17 Elm Tree Road,
St. John's Wood,
April, 1844.

My Dear May:

I promised you a letter and here it is. I was sure to remember it; for you are as hard to forget as you are soft to roll down hill with. What fun it was! Only so prickly. I thought I had a porcupine in one pocket and a hedgehog in the other. The next time before we kiss the earth we will have its face well shaved. Did you ever go to Greenwich Fair? I should like to go there with you, for I get no rolling at St. John's Wood. Tom and Fanny only like roll and butter, and as for Mrs. Hood she is rolling in money.

I hope we shall all have a merry Christmas. I mean to come in my most ticklesome waistcoat, and to laugh till I grow fat, or at least streaky. Fanny is to be allowed a glass of wine; Tom's mouth is to have a hole holiday, and Mrs. Hood is to sit up to supper! There will be doings! And then such good things to eat; but pray, pray, pray, mind they don't boil the baby by mistake for a plump pudding instead of a plum one.

Give my love to everybody, from yourself down to Willy, with which and a kiss, I remain, up hill and down dale, your affectionate lover.

Thomas Hood.⁽¹⁾

The intermediate grades practise the business letter also. A collection of old business letters is invaluable to the teacher for presenting the new form. The pupils may make a business letter-book also or keep a business letter file. The latter may be made by pushing a long nail through a piece of paste-board the size and shape of a sheet of business note-paper. With a number of "real" business letters "on file" to examine, the lesson on the new form will be

(1) For other letters to study see *Learning to Speak and Write*.

easy and interesting. Examination and discussion will reveal that unruled sheets are used for business letters also, but that they are different in shape and size from those used in writing a friendly letter. The large almost square sheet (usually 8 by 11 inches) is used in business to save time and trouble. Very often the business letter is complete upon a single page, so that the recipient does not have to turn it over or back again; all lies before him at the first glance.

The heading is the same as that used in a friendly letter. It should be written out in full. Do not use the number of the month instead of the name. St, nd, th, d, rd, are not now used. Do not abbreviate the number of the year or the name of the place; and shorten the name of the province and of the month only when they are so long that it makes an awkward line upon the page. It is now common practice to omit the commas at the end of each line of the heading, but periods must follow all abbreviations. The heading should stand about two inches from the top of the page and at such a distance to the right of the middle as will allow each line to be indented and then bring the end of the last line to the right-hand margin of the paper. The right-hand margin, like the left, varies from three-quarters of an inch to an inch and a half, according to whether the letter is long and all possible space is needed, or is short and neatly arranged in the centre of the sheet.

The address is a new form used in business letters to avoid delay in case of the defacement of the envelope. The address should show exactly and politely to whom and to what place the letter is directed. It is placed on the line below the last line of the heading,

beginning at the left-hand margin, and each line is indented as in the heading. It is true that the address in typed letters is now often "blocked", that is, written so that each line begins at the margin. This saves the time needed for setting the machine, but it does not look so well and should not be used in a letter written by hand. The address may contain two or three lines, depending on whether the street and number must be given or not. Avoid four lines in the address, as it sets the beginning of the body of the letter awkwardly low on the sheet.

One salutation, "Dear Sir" (or Madam) and one form of complimentary closing, "Yours truly" is enough to teach in the intermediate grades. In the signature the name of the writer is written without Miss or Mr. preceding (children often use the titles unless warned not to do so). A woman writes her Christian name and surname in full when signing a letter, but men often use their initials only.

Form:

25 Oak Street,
Galt, Ontario,
March 4, 1923.

The William Jones Company,
225 Main Street,
Toronto, Ontario.

Dear Sirs:

.....
.....
.....

Yours truly,
(Signature)

When a form suitable for use in the particular school has been worked out, it should be placed upon the blackboard and left there, till all the pupils are so familiar with it that they can write it without looking at the blackboard. Clearness is the essential quality of a business letter. Obviously, too, courtesy is of first importance. Brevity, desirable as it is, must wait upon these two. One should think out exactly what one wishes to say and say it as simply and directly as possible. It is now customary in a business letter to deal with each detail of the subject in a short paragraph separated from the last by a double space. This makes it easier for both eye and mind to follow the thought. Intermediate grades need not be taught the stock forms used in opening and closing the various types of business letter.⁽¹⁾

After the forms have been learned, every opportunity for letter-writing should be seized to give the pupils practical exercises. When information is to be sought or goods ordered for the school, let all the pupils who are able prepare for and write the letter. The best one may be posted. By taking only a little thought the teacher may often arrange that letters may need to be written. Use the children's corner or page of newspapers and magazines as a harbor for school letters. When anything of interest or importance occurs in the school or neighborhood, let other composition exercises stand over till the pupils have written to their friends about it. All pupils (except primaries) should write a friendly or a business letter once each month, if possible. If it is desired to keep

(1) For common types of business letter for the pupils to study see *Learning to Speak and Write*.

the letter-books as a record of the term's or year's work, it is wise to have them collected and kept in the cupboard when not in use. If it has been kept neatly, mother will be proud to have a small son's or daughter's letter-book as a Christmas gift.

Senior grade pupils continue friendly letter-writing practice regularly. The letters of seniors are of ordinary length, probably several paragraphs. It is still a good thing to counsel conciseness, however. Many of the letters adults write to one another could easily be reduced one-third in length without omitting any interesting point and be the better for it. The secret is to plan your letter, to think it out in mind before setting pen to paper. Pupils used to the discussions and preparations suggested above for juniors will have acquired this habit. The friendly letter is naturally a somewhat discursive piece of writing, but the pupils will notice, in studying the letters below, that it is possible and wise even in a friendly letter to choose one particular topic or incident to be the main feature of the letter. Even a friendly letter may be a literary whole. A letter so handled gives a better impression of the writer and is more interesting to the reader. "What has happened lately in my circle that would interest X.....?" When chosen make the item the centre of your letter. It is quite as easy to acquire the habit of writing in this way as to allow oneself to fall into the lazy way of jotting down a dull catalogue of trivial inanities. Address a friend in a dignified way and with that degree of familiarity or affection that your intimacy warrants. Remember that a nickname, a slang phrase, or a joking salutation may offend when your face and voice are not there to

apologize for it. Deal with each phase of your topic in a separate paragraph. Indent neatly and write straight on from one page to the next. It is a trouble to hunt back and forth for "the next page". Close frankly with a good wish or pleasant remark. A bungling close is quite as awkward as the exit from the room of one "who doesn't know how to take his leave". Sign yourself legibly and avoid postscripts.

(To The Rev. John Newton)

Olney,
August, 21, 1780.

My Dear Friend:—

The following occurrence ought not to be passed over in silence, in a place where so few notable ones are to be met with. Last Wednesday night, while we were at supper, between the hours of eight and nine, I heard an unusual noise in the back parlour. I was just going to rise from the table when it ceased. In about five minutes, a voice on the outside of the parlour door inquired if one of my hares had got away. I immediately rushed into the next room and found that my poor favourite Puss [a pet hare] had made her escape. She had gnawed in sunder the strings of a lattice work which I preferred to any sort of blind because it admitted plenty of air. From thence I hastened to the kitchen, where I saw the redoubtable Thomas Freeman, who told me, that having seen her, just after she had dropped into the street, he attempted to cover her with his hat, but she screamed out and leaped directly over his head. I then desired him to pursue as fast as possible, and added Richard Coleman to the chase, as being nimbler and carrying less weight than Thomas; not expecting to see her again but desirous to learn, if possible, what became of her.

In something less than an hour Richard returned with the following account. That soon after he began to run, he left Tom behind him and came in sight of a most numerous hunt of men, women, children, and dogs; that he did his best to keep back the dogs and presently outstripped the crowd, so that the

race was at last disputed between himself and Puss. She ran right through the town and down the lane that leads to Drop-short; a little before she came to the house, he got the start and turned her; she pushed for the town again, and soon after she entered it, sought shelter in Mr. Wagstaff's tanyard, adjoining to old Mr. Drake's. Sturdes's harvest men were at supper and saw her from the opposite side of the way. Then she encountered the tanpits full of water; and while she was struggling out of one pit and plunging into another, and almost drowned, one of the men drew her out by the ears and secured her. She was well washed in a bucket to get the lime out of her coat, and brought home in a sack at ten o'clock.

This frolic cost us ten shillings, but you may believe we did not grudge a farthing of it. The poor creature received only a little hurt in one of her claws, and in one of her ears, and is now as well as ever.

I do not call this an answer to your letter, but such as it is I send it, presuming upon that interest which I know you take in my minutest concerns.

Yours, my dear friend,

W. Cowper.

It would be difficult to imagine so small an incident better told. The choice of the detail, the march of the incidents, the effect of excitement half serious, half satirical, the student cannot fail to admire. In discussion try to discover something of how Cowper produced his effect. It is exactly the kind of happening which occurs in any home. A pupil might try to make a good letter of another such incident.

The social note, the letter of announcement, congratulation, apology, condolence, is a type of the personal letter which senior pupils begin to need practice in writing. In these days of telephone invitations, acceptances or regrets are less often written, but the "line is busy", or your friend is out, and a note becomes necessary sometimes, while complimentary letters

must still be written. Use good stationery, observe the ordinary personal letter forms carefully, and write as directly and simply as possible. It is no compliment to a friend to gush over an invitation, and your regrets, if they must be sent, should have the accent of sincerity. The form of the invitation is a safe guide to the degree of formality desirable in the reply. If you are invited over the telephone, it is permitted to reply in that way; if by written invitation in the third person, you must reply in the third person. Formal invitations are now seldom sent except in the case of weddings and large, more or less public, receptions, dinners, and balls. The less public such a function is the more imperative it is to reply promptly. It is courteous to reply to an invitation to any function where large catering is involved, as it is important that the hosts should know how many guests to expect.⁽¹⁾

New points about the business letter also require to be taught the seniors. Point out different forms of salutation that the pupils may choose one suited to the correspondent and to the degree of familiarity which it is desirable to assume.

“Dear Sir” (or Madam) is the most common.

“Dear Mr.——” (Mrs.—— or Miss ——) is used in writing a business letter to a friend.

“Gentlemen” (or Ladies) is appropriate when addressing a board of directors, a committee, or a firm of professional men or women.

“My Dear Sir” is somewhat more formal than “Dear Sir”.

“Sir” (or Madam) is used when addressing oneself to public officials.

“Messrs.” is now seldom used.

(1) See social notes for the pupils to study in *Learning to Speak and Write*.

The salutation should begin at the left-hand margin and be placed one space below the address. Every word should begin with a capital, and the salutation should be followed by a colon (the comma is permitted, but a semi-colon never).

The body of the letter begins one space below the salutation after the ordinary indentation of an inch or an inch and a half from the common margin. Place the letter in the middle of the sheet of paper. If it is short, leave wide margins at both sides and the bottom. Try to make the sheet, as a whole, look well balanced. Never write on both sides of the paper in a business letter. Correctness in every detail is of first importance. A stranger judges you entirely by that letter. Slovenly writing, poor spelling, grammar, and diction reveal character and social standing inevitably. No young person nowadays can afford to write poor business letters. Only one matter of business should be dealt with in a single letter, and each phase of it should be treated in a separate, even if very short, paragraph. Never post any letter until it is as nearly perfect as you know how to make it.

The complimentary closing should correspond in intimacy to the salutation. It is made up of two or more words, only the first being capitalized.

"Yours truly" closes the letter opened by "Dear Sir".

"Yours very truly" conveys a little more interest and respect.

"Yours sincerely" is used as in the friendly letter to close a business letter to a friend—OR—

"Yours faithfully" makes a good substitute in cases where one addresses a firm with whom a good deal of business is done.

"Yours respectfully" is used to superiors, and—

"I have the honor, Sir, to be yours respectfully", to an important official.

*Business letters for the pupils to write:**Letters of apology for:*

- Absence from school.
- Failure to do homework.
- Loss of a book.
- Coming late to school.

Letters of inquiry about:

- The cost of bat, ball, catching gloves.
- The cost of tennis for the school.
- A play for the Christmas concert.
- What to have for a hot lunch.
- Reports about soils, weeds, grains, trees for planting.
- Time when trains leave.

Letters requesting:

- Catalogues, business, books, libraries, machinery, seeds.
- Samples of goods.
- Prices of goods.
- Price list discounts.
- Copies of free publications.

Letters reporting:

- Loss of parcel in street car.
- Loss of stock.
- Sickness, to the teacher or employer.
- Accident, to the insurance company.

Letters of complaint to:

- The Post Office, railway or telephone company, newspaper office, municipality, mercantile house.

Notices of:

- Elections, business removal, change of price, opening new business, club meeting.

Sales letter offering:

- Potatoes, calf, wild raspberries, chickens, pigeons, rabbits.
etc.

Letters ordering goods:

By reference to catalogue.

By description.

By repeating the order.

By changing the order.

Letters acknowledging:

Receipt of money, samples, goods.

"Dunning letters":

For salary, money overdue, money loaned, etc.

THE LONGER COMPOSITION

By actual trial for a term any teacher may prove to himself that the pupils' oral and written work improves more rapidly if the practice exercises are short—one paragraph in length—and given daily, or at least tri-weekly. Even among the juniors, however, pupils who enjoy the work and who speak and write easily often wish to write compositions longer than one paragraph. They should always be encouraged to do so. As the pupils advance through the school, more and more of the composition time is spent in "job" or "project" work. Junior projects result, as a rule, in sentences or paragraphs of oral or written work, but the substance of senior collections and investigations cannot be so briefly stated, and the LONGER COMPOSITION becomes a part of the expression work. In all grades from VII to XII the pupils should, at least once a month, collect material for and either speak or write a composition of several paragraphs.

Strangely enough, although the essay is well known to be the most difficult and mature of prose literary forms, and although all admit that it is more difficult to

read and more difficult to write than stories, poems, or plays, still it is the essay which is commonly demanded of school-children, and that often before they have reached senior standing. The result is poor work from the pupils and discouragement for the teacher. Stories, poems, and plays are the natural reading of children. These they understand and enjoy. They see cause for and feel interest in creating them. Let the first "longer composition" be in the form of story, poem, or play, and let the informational article or essay wait until some skill in easier forms has been acquired.

A lesson period may be spent profitably in noting the form in which longer compositions are commonly written. The pupils may be asked to turn to a particular story or article in their books and to observe the points of form which distinguish it. The title stands in the middle of the line and a double space above the beginning of the article. Margins and indentations are observed as in writing paragraphs or letters. Some teachers prefer to begin the first paragraph at the margin and to indent each of the following paragraphs. It seems to be a matter of taste. To indent *every* paragraph one-quarter of an inch is sanctioned by good usage, is uniform and simple. There is no possibility of a student's being confused upon the point and no excuse for error or carelessness, if the old rule has been taught. The method of folding and signing the paper which the teacher prefers should be explained clearly and in detail, and, having been so explained, the teacher should refuse to accept any paper which has not been prepared in all formal points according to directions.

Passing from form to matter, return again to the title. "Titles" makes an interesting lesson topic, if there is time to spend upon it. "What are the characteristics of a good title?" will open the discussion. Have the pupils collect a dozen good ones. Examine them. A good title is brief enough to catch the eye at once. It is intriguing enough to arrest the mind's eye also. The title of a story may attract, because it gives no hint of what the story is about. The reader's curiosity is stirred. He wishes to find out what it may mean. But in an informational article the title is more satisfactory when it suggests definitely not only what the subject is but also what particular phase of the subject is to be treated here. To a person seeking information it is annoying to be forced to read a paragraph or two before discovering whether or not a particular article contains the desired facts. The pupils should learn by practice to select the outstanding feature of the subject and to embody it in a striking, suggestive, or justly descriptive phrase.

Interesting exercises upon titles:

1. From the following, choose the two best titles. Give your reasons:
 - "The Snow-Man."
 - "The Adopted Mother."
 - "The Wind Bloweth Where It Listeth."
 - "The Fly—A Story."
 - "The Fisher of the Moon."
 - "The Death of the Jester."
2. Select from a shelf of books the three whose titles you consider to be most attractive. Tell why.
3. Select four stories, or books, that you think badly named and rename them. Defend the names you give these.

4. Enumerate the characteristics of the titles of informational articles which make you wish to read them.
5. Give a new title to an old story. What changes would you have to make to make the story fit?
6. Have each pupil make three titles for stories for the class to write. Choose the best title submitted. Let each pupil try to plan a different kind of story using the same title.
7. List the titles of books by various authors. Which author do you consider is the best title-maker.
8. Keep a note-book for jotting down good titles as you meet or think of them.

When the title has been discussed, the class is ready to examine the development of the story. In literature the pupils are learning to understand and appreciate the simple facts of story architecture. A story has a *setting* which explains the situation and introduces the characters. The *action* unfolds the plot in a series of incidents. The *crisis* marks the point at which circumstances turn and begin to favor the hero. The *climax* gathers all the threads of story and character together and marks the triumph of the hero. The *conclusion*, which follows inevitably from characters and circumstances, settles matters finally. No author can tell *all* that happened in a story. Even in the longest novel he can select only a succession of scenes in which his characters are shown acting and speaking according to their natures. From these "scenes" the reader must piece out the story, imagining what happened between the pictures and below the surface. In each scene or picture the hero is the centre about which are grouped other characters, facts, actions, which carry the story forward. In complete novels the scenes are usually chapters or even "books"; in a short story they are natural and obvious divisions

of the story; and in a very short story they may easily be single paragraphs.

Consider Cinderella. Jot down upon the blackboard the successive scenes, the main steps in the action of this story. (Leave plenty of room between for filling in.) Then fill in opposite each scene the small details that build it up as:

1. *Cinderella abused*:—Father's marriage, relatives, work.
2. *The invitation to the ball*:—Excitement, ugly sister's cruelty, etc.
3. *Comes fairy godmother*:—Crying alone, the gifts, promise, etc.
4. *The lost slipper*:—Ballroom, the prince, the clock, etc.
5. *The slipper fits*:—The herald, the sisters, wedding, etc.

The first scene or incident explains the situation. The second tells what started the action and marks its beginning. The third shows the action turning in favor of the heroine. In the fourth we reach a climax of interest and excitement. The striking of the clock is a time-honored device for pointing out the climax in a story. Her flight and the loss of her slipper mark the real triumph of Cinderella, for at that moment the prince decides that he must have her. There is a satisfactory recrudescence of excitement and of triumph at the moment of the slipper-fitting, when the ugly sisters are finally overthrown. The conclusion has been expected since the entrance of the godmother. The particular form of it is suggested in the climax and fully realized in the conclusion. "Cinderella" is as nearly perfect in form as it is possible for a story to be. It may easily be reproduced, allowing one paragraph to each incident.

When several familiar stories have been examined and the development of the action, the effectiveness of incidents, characters, crisis, and climax discussed, have the pupils work upon a story which is new to them. After the first reading, let each write down (leaving plenty of space between) the main incidents of the story. After a second reading, let them fill in the important details. All the details noted immediately after reading the story will not be needed for the reproduction. Let each student decide for himself what is to be retained. Let him reduce the story as much as possible, and from the outline write his reproduction.

Senior pupils who are well read, well trained, and normal will be eager to write original stories. The wise teacher encourages all such attempts, because he knows that the perception of the difference between his dream and his performance, between his best effort and the work of a skilled writer is, to many a student, the beginning of a deeper appreciation of literature and of real growth in expression. As a beginning in original work, it may be well to work out a class story or two. The idea for the plot must first be chosen.

"A gentleman travelling with his beautiful daughter is saved from death by a faithful servant."

Supposing this subject to be chosen, a number of things must be decided upon before we can begin even to plan our story, as: Where and why were they travelling? What danger threatened them? How did the servant save them? We need, obviously: A setting which will explain their going upon the journey; some description of the country and mode of travel; an account of the danger encountered and the manner

of the servant's display of courage. Each of these generalities must be translated into particular incidents. The pupils may now begin to work out the plot each for himself, or the class discussion may continue and the outline be translated as follows:

John Hallam carries a cargo of silver from his mine to the coast.

John Hallam owns a silver mine in Mexico.

He has been ill and his affairs have become involved.

Silver to cover the amount of interest on borrowed money must reach the bank by a certain day or all is lost.

A conspiracy among the miners plans to hold the silver and then buy the mine.

The party sets out at night.

Hallam, his daughter, and one faithful servant each ride one mule and drive another laden with silver.

They slip out of camp as soon as the moon sets.

They travel till dawn.

The road is narrow and difficult in the darkness.

(Some small incident early in the journey should hint at the later attack.)

They pass safely through the hills and are making good time when—

They are attacked by bandits.

The bandits attack from the wooded sides of a defile.

They separate the three, capturing each member of the party in turn.

They carry them into the hills, where the servant escapes.

Saved by the servant.

The daughter is carried bound into a cave.

The father is fastened to a tree to be shot.

A bullet kills in turn each of three men who take aim at him.

The servant who has known a secret way into the cave, holds the entrance into it.

The two remaining bandits flee.

The conclusion.

They free John Hallam.

Transfer the silver to the horses of the bandits.

Reach the city in time.

There are still many details which must be thought out, many small points which must be made to seem plausible in themselves, and to fit in with one another. The stories when finished may still have a good deal of personal originality. When one or two stories have been worked out fully in class, the pupils are ready to take a class-made outline and fill in all the details for themselves; still later, to select a subject, work out a plot, make an outline, and write a story each for himself.

MAKING VERSES

Poetry is the fine flower of emotion; a poet, a person the active principle of whose being is "feeling". This is, after all, no more than to say that a poet is a person who has never grown up. In common folk the capacity for spontaneous feeling dulls with the passing of the years as do the senses, but in poets this capacity seems only to broaden and strengthen, while still retaining the fine sensitiveness and intensity of childhood.

Poetry was the chosen expression of the childhood of the race. The art was already old and glorious when prose was born. It is still the native tongue of little children, who speak straight out of the heart, never in reasoned sentences. Poets and children have much in common. They both live in a world of emotion, through which they are guided by will o' the wisp desires. They are alike imaginative, thinking in

pictures, greedy of color, delighting in music, and withal often singularly practical.

When emotion rises to pure ecstasy, when it fills the soul to the brim, it becomes a creative force.

“When spring unbound comes o’er us like a flood,
My spirit slips its bars,
And thrills to see the trees break into bud,
As skies break into stars.”

This ecstasy, which comes rarely to most of us, is the common experience of artists and of children. It sends the poet to his verses and the child to dam the runlet by the roadside. Equal intensity of emotion finds equal need of expression. The creative instinct is strong in both.

Little children whose only literary taste is love of the swell and fall of rhythm, older children who scarcely realize that prose is literature, children whose creative instinct is purely emotional, who think in pictures and speak in figures, all are required in school always to express themselves in prose. But prose is formed to express not feeling but thought. Its structure embodies the processes of reason, it thinks in facts and uses color and music sparingly. To keep children always writing prose is to make the same mistake as the teacher of literature who commends to the admiration of young children the thought, the moral of the selection, while they are still capable of appreciating only its feeling and the rhythm, and the warmth, light, color, and music which expresses that feeling.

It is important to make clear, at once, the distinction between poetry and verse-making. Teachers who

use verse-making as a regular composition exercise do not expect to make poets of their pupils any more than they expect to make artists by teaching them to make sketches in color. Poetry is the daughter of emotion and inspiration. Emotion is the creative force, inspiration is the medium of its birth; without both it does not occur, and one does not look for it, except from rare and specially gifted souls. But there is in the world a vast quantity of verse, and very useful verse it is, which yet ought not to be dignified by the immortal name. The newspapers have given up their "Poets' Corners," but the verse-makers have not despaired. Christmas, Easter, and summer vacations produce their customary crop, and bookshop shelves are crowded with "little books of verse".

Not poets, only verse-makers. But why verse-makers, if the verses hardly escape the waste-basket or exchange it only for a grave in some forgotten periodical. The "fairy landscapes" cut from colored paper, the little scenes in water-color, these also come to the basket in the end, but no teacher argues therefrom that art should not be taught in school. Art is taught to develop the children's taste, to prepare them for the enjoyment of beautiful things; and this is the great reason for teaching them to make verses also. Having yourself tried to do a thing helps you to understand the efforts of another. Working over their feeble verses, children learn to appreciate great poetry; all unconsciously they open doors through which they pass upon Olympus and are made free of the immortals.

Loving beauty in one form quickens the senses to its appeal everywhere. Children who are practising verse-making, study the sunset, seek a figure to express

the beauty of bare-limbed trees, delight in the delicate grace of plumed grass, and hush with awe at the splendor of the stars. No other form of expression forces so strict a discipline of the vocabulary. This word is too long, the next, too short; a third does not hit the sound; a fourth does not carry the exact sense; a fifth will not rhyme. The verse-maker is forced to choose again and again and yet again. Not so long ago, making Latin verses was the chief business of the pupil. Two generations ago, teachers believed that this exercise, by requiring the most careful accuracy in thought and phrase, sufficiently prepared the student for life. This faith was hardly justified, but there was enough of truth in it to point to the making of English verses as the best exercise we have for the development of taste and skill in the choice and use of words.

Rhythm is the essential element in verse. The children in their first year at school learned to beat time to the music, while the teacher read or recited to them nursery rhymes, lullabys, and nonsense verse. Listening to the rhythm remains the chief source of their pleasure in poetry. In reading aloud their tendency to mark the "verse" rhythm, to make it sing-song as we say, is so strong that the teacher often has difficulty in getting them to read the "sense" rhythm at all. In spite of his efforts to turn their attention to the sense of the story or the picture or the words, they have always known by a sure instinct that the "verse" rhythm *is* the important thing in poetry. On that point they need no instruction.

The first step towards writing verse is to learn to *see* the rhythm as well as to hear it. Choose a simple

poem with regular metre (as *John Gilpin*), read several stanzas to the class, and let them beat out the music with their fingers on the desks. Now read and let them beat single lines as:

“The dinner waits and we are tired.”

Write the line on the blackboard and, directed by their pauses, mark it off in feet. (The children need not be told the name “foot” unless the teacher wishes.) Examining each division (or foot) of the line, they see at once that each one has two beats, one which corresponds to the raising of their hands, one corresponding to the fall of the hands on the desk. The rising part of the foot is light, the falling heavy. The line may be pictured as follows: v / v / v / v / with a “v” for the light beat and a down stroke for the heavy beat. The teacher now reads a variety of lines with three, four, five, six, seven, or two feet in them, and the children after beating the time, picture it upon their papers.

The next step is to call for lines “that beat” from the class. The first lesson will astonish the teacher.

“The snow is soft and white.”

“Day by day in every way.”

“So Robin went to Nottingham.”

“So Robin went to Nottingham that day.”

“He had his men sail through the wind and wave.”

“So Robin hung the golden arrow up.”

“So Robin fell into the brook and wet his clothes.”

“There are six milk bottles upon the window sill.”

“A pale white ship sailed off from me across the dark blue sea.”

These were among the lines offered during a first lesson in Grade VI, and in answer to the teacher’s call for lines with 3, 4, 5, 6, and 7 beats in them.

When a line has been given, the author should beat it to prove it correct.

In a second lesson they may be taught to make stanzas. A simple and regular one should be chosen for a model. The couplet is the simplest, although the children are usually so familiar with the ballad stanza, they are often more at home in that. Write a simple couplet on the blackboard:

“A fair little girl sat under a tree,
Sewing as long as her eyes could see.”

Have the class beat the time and make a picture of the two lines. They notice that there are four feet in each line, that the heavy beat is in the second place in the foot, and that the last two words rhyme. Rhyme is so simple and obvious a thing that it needs no explanation. Children who have not an exact ear should be watched, however, as they are likely to be satisfied with bad rhymes.

Out of the couplet we may make a great variety of stanza forms. Merely by writing two couplets together we get a four-line stanza. Writing three couplets together gives a six-line stanza. By adding a refrain to a couplet we have a three-line stanza. Adding two refrains gives another four-line stanza. A five-foot line often has a tendency to fall into two parts, and a five-foot couplet may be written as a four-line stanza with three feet in the first and third lines, and two feet in the second and fourth lines. A six-foot line may be written in two threes, and the seven-foot couplet falls quite naturally into a four-line stanza with four and three feet in the lines. Such a stanza is the true ballad verse. By adding an extra foot

to the second and fourth lines we get a four-line stanza with four feet in each line. This is a very common kind of verse also. To a four-line stanza again may be added a single or double refrain. The pupils have now quite a variety of musical instruments upon which to play and may be left to make their own music. At first it is probably better to let them choose their own subjects and forms, but, when they begin to become skilful in the simpler measures, these should be prohibited and the pupils required to express their thoughts in longer and more complicated verse patterns. Blank verse and the sonnet will be attempted later by courageous seniors.

Forms of verse the pupils may write:

- A story in couplets.
- Two- or three-stanza description.
- A ballad.
- A song.
- A Christmas carol.
- An epitaph.
- A triolet.
- A hymn.
- A serenade.
- A waking song.
- A limerick.

Examples of verses written by the pupils:

The first of the following stanzas was arranged by the class working together and left on the blackboard to serve as a "starter". The others are individual work after a first lesson on verse-making. The first pupil has not used the same metre as the "starter", but her rhythm is correct.

SANTA CLAUS

"Up in the North, Old Santa makes toys,
He is making them now for good girls and boys."

He puts them in his sack
And slips it on his back.

Then jumps into his sleigh,
And comes on Christmas Day."

JEAN MACKENZIE, aged 10.

Written without any help.

MOSES GOES TO THE FAIR

Moses set off to the Fair,
A horse to purchase there.
He unwisely paid heed
To a man of poor breed
Who as Moses then thought
Had a horse to be bought.
But of green specs a lot
And a case then he got.

His mother and father
Right angry were they,
And what Moses got
I really can't say.

ROSE M.

ROBIN HOOD

There lived a man in days of old,
He was both brave and bold.
He was the outlaw Robin Hood
And six feet high he stood.

He had a band of men so gay,
They hunted every summer day.
They robbed the rich whene'er they could
And gave the poor shelter and food.

EILEEN ASH, aged 11.

THE ARTICLE

Play-making being discussed elsewhere, it remains here to speak of the informational article. The chief value of this form of exercise is that, in order to speak or write one, the student must collect his own material from sources outside himself, as by observation, from people, or from books. He must select what is useful from his collection, arrange it logically, and express it in such a way that it will not only interest but also be useful to himself or other people. The exercise differs radically from story, poem, or play-making, where the material is obtained from memory and imagination, arranged in the story order, and designed only to interest. Much of the project composition suggested for senior grade and High School pupils in connection with citizenship results in informational articles of one kind or another. If the pupils have been trained in Public School to answer questions in paragraphs or to write single-paragraph reviews of their history or science lessons, they are well prepared to begin this work; but as the sources of material are different, so the forms are new, and both instruction and practice are needed. It is useless to say to a student who has just entered High School: "Write me a sixty-line 'essay' on the Reformation". He does not know what an "essay" is. The teacher does not really expect or wish him to write one. What is desired is that he should write a short account of the Reformation, its origin, progress, and results. There is no thought of his criticising that movement, comparing it with others, or giving his opinion about it. Even when the student understands what is really

desired, he has, as a rule, very little idea how to go about it. But he will be required to write a great many articles during his student years and by and by, perhaps, real "essays" also. If he is to become a reasonable, orderly, efficient student, he must first be taught and then given practice in the art of preparing for and writing informational articles.

The High School teacher who wishes to save his own time and to get good work from his students spends some time with his newly-entered class in giving instructions as to the method and forms of study. The first thing a High School student needs to be taught is how to make a SUMMARY of what he reads or has heard in class. Ask each member of the new class to bring to school a copy of the daily paper. The leading article is usually of reasonable length. Let the class read the article through. Then, in discussion, select a suitable title (if it has not one) and work out a summary of it upon the blackboard. Let the class first select and the teacher set down on the blackboard the topic of each paragraph, and in subheads beneath, the points of explanation, illustration, or support. When complete, let the class examine the summary and eliminate any ideas not considered worth remembering. A good summary is clearly stated in heads and subheads, brief, and so grouped that the eye takes it in easily. Lessons of this sort should be given upon the teacher's lecture, the chapter of a text-book, a whole text-book, informational articles from magazines or other sources. After a month's class practice in work of this kind, the students are ready to begin to listen and to read effectively.

The next step is to teach them to make a **SYNOPSIS** of material heard or read. The synopsis includes the same material as the summary, but is expressed in the form of a short paragraph. To make a good one, the student should make a summary first and from it write his synopsis. A good synopsis is, as all teachers know, difficult to make, because of the condensation in expression involved. The **PARAPHRASE** is another useful exercise. In a paraphrase the student merely states in his own words what the author has said. The synopsis and paraphrase should be taught, like the summary, in class lessons.

When a student has had some experience in collecting, arranging, and expressing other people's ideas, he is better able to express his own and should be taught to make a plan for so doing. Assign a topic and let the students read up about it. In class, collect upon the blackboard all the available ideas. In discussion, decide into which general divisions these ideas fall, as, of an historical event: cause, progress, results; of a plant or animal: appearance, home, food, &c. Set down the main heads on the blackboard, leaving spaces between, and then fit the smaller points into their proper place in the plan. Decide in which order the main points should be dealt with. Let individual pupils deal in oral paragraphs with successive heads. Consider a suitable introduction and conclusion. The plan appears in the same form as the summary. After a few class lessons in making plans, let the students collect their material and in class arrange individual plans, which are submitted to the teacher and other members of the class for criticism. For a term, perhaps, plans should be required with all informational

articles, afterwards only occasionally, as the student will have acquired the habit of making a plan either on paper or in his mind. Instruction and practice exercises as suggested here will take not more than six weeks at the beginning of the student's High School course. If given, and the method and form insisted upon thereafter, the young person is far on the way to becoming a systematic student for life, and the teacher's work in correction is enormously lessened.

Types of informational article suggested for senior students:

The summary.

The synopsis.

The paraphrase (thoughts given in full but in student's words).

The resumé (thought given more briefly in student's words).

The plan for original article.

The lecturette (ten-minute lecture to classmates).

The sermonette (same on an ethical topic).

The explanation (written for younger pupils).

The travel talk (description).

The political speech (recommending a policy or a candidate).

The nature article.

The opinion (given with reasons).

The brief (written form of debating material).

The literary criticism.

The report (after investigation of one kind or another).

The newspaper leader.

The informational article for a magazine.

The book review.

The historical article.

The pen picture.

The brief biography.

The recipe.

The character study.

The picture talk.

The letter (giving information that has been asked for).

CHAPTER VI

DRAMATIZATION

Dramatization is now-a-days so popular that it is probably unnecessary to recommend it to any teacher. The drama makes up an important part of our greatest literature, and play-going is to-day an almost universal form of amusement. Public School education seeks to prepare the pupils for the living of sane and happy lives, and in such preparation nothing is more important than to teach them how to use their leisure. No child can take part in dramatizations regularly throughout his school years without being prepared for keener appreciation of great dramatic literature, and without having learned in some degree to distinguish between what is cheap and vulgar upon the stage and that which is fine and, if the dramatic work is wisely chosen, acquiring a taste for the better class.

Dramatization has two important purposes on the school curriculum. In the literature class it helps interpretation.⁽¹⁾ There is no other means by which a pupil is enabled to understand the action so clearly, or to enter so intimately into the feelings and thoughts of the characters, as by interpreting the story in action. If this be true of story and poem, it is much more true of the plays taught in the senior grades. There is only one way in which to teach a play, and that is by dramatizing it. (The dramatization need never be

(1) For suggestions as to stories and poems to dramatize see Appendix E.

seen by anyone but the class and the teacher.) An adult who is both trained reader and theatre-goer is able to read a play and in his quiet room to visualize the performance as he reads, but no child can do this. Hence a play read in the school-room, without action or scenery, loses half its significance.

Interpretation is the function of dramatization in the composition class also, but here it is interpretation of the child. He has infinite possibilities of feeling and thought, of clear and fitting speech, and of graceful action. In dramatizing he discovers these to himself and to others. The powers of which he has once found himself possessed require only exercise and guidance for their happy development. The shy child finds it easier to play his brief part with the others about him, and the over-confident one learns to make way for the diffident and to give him of his strength, for the success of the whole depends upon the work of each individual. A successful dramatization is as much the result of team work as the winning of a game. Choosing the story, selecting and arranging the incidents, planning the picture (scenery and costume), composing speeches, writing out parts, standing or moving gracefully, and speaking clearly; dramatization involves every element of composition, as walking is said to exercise every muscle of the body.

It is important that the teacher should distinguish clearly between the two types of dramatization, as they differ fundamentally in purpose, method of directing, and in value. In *amateur dramatization* the purpose is to entertain an audience. Such a play must be chosen as will be likely to interest or amuse the public. Each actor must be cast for the part for

which he is best fitted. The parts must be memorized perfectly. Each actor is given definite instructions about his action, and practice must continue till speech and action have become as nearly automatic as possible. Stage arrangements, scenery, lighting, and costumes have an importance quite beyond their interpretative value, and much time is usually spent upon them. Such dramatization is useful in developing school and team spirit, in emphasizing the importance of attending carefully to details, and of finishing a thing perfectly, even though it be hard work and everyone is rather tired of it. It gives scope for designing and executing different kinds of hand-work. It accustoms the children to appear before an audience, to speak out, to move gracefully; and it gives the parents the pleasure of seeing their children improve from year to year. Amateur dramatization once, twice, or thrice a year, is well worth the time and trouble spent upon it.

In *educational dramatization* the purpose is not to entertain an audience, but to give pleasure (and profit) to the actors. The teacher chooses a scene or story for dramatization, which embodies the kind of feeling, thought, and action which the pupils seem most to need. The actors are cast, not for the parts which they are likely to perform best, but for those which they are least fitted by nature to interpret, and the interpretation of which will, therefore, effect the greatest mental and spiritual development in them. Complete memorization of parts is unnecessary, stage arrangements and costume may be chiefly imaginary, and practice continues only so long as the pupils continue to profit by it.

Educational dramatization is simple and spontaneous. Reading, history, literature, and composition lessons should break into dramatization as naturally as healthy workers burst into a fragment of song. The imaginary world is real and near to a child, and he steps in and out at will. The experiences obtained in imaginary situations approximate very closely—in effect—to real experiences. In his games he plays many parts. He is Indian, soldier, storekeeper, pirate, engine-driver, all within the hour. He learns many facts in this way and develops many sides of his nature. But when formal games begin, this imaginary kind of play is too apt to stop. In the school play he is again a knight rescuing a captured princess, bold Robin Hood, Gareth the scullion boy. Interpreting different characters develops quickness of thought, sympathetic and tolerant feeling, facility of action, and grace of manners.

The every-day school life of boys and girls, especially in rural districts, provides too little opportunity for the development of such qualities. Too little is demanded of them in the way of varied feeling, thought, and action. They respond slowly and irregularly, and we say they are awkward. "What do they need?" considers the teacher planning educational dramatization. The children are in comfortable circumstances, living in a prosperous district. They know nothing of real poverty, cold, or hunger. Let us dramatize "The Little Match Girl" or "The Ruggles Dress for the Dinner Party" or "The Christmas Dinner". They are awkward, lumbering noisily about the room. They need a fairy play in which all walk as if on wings, touching everything gently. Dramatize "Peter Pan Playing

for the Fairies' Ball"; or "The Fairies of the Caldron Low" or "The Frost-Fairies". The teacher sees little acts of selfishness, a tendency to quarrel; dramatize "The Heroic Serf", "Webster and the Woodchuck", "The Gold and Silver Shield". It has been a long, hot afternoon; everyone is tired (teacher included); nerves are on edge. Let us play "John Gilpin" or "The Mad Hatter's Tea-Party" or "Sir John Falstaff in the Buck-basket". The story of Confederation has been a little dull; dramatize the Charlottetown or the Quebec Conference. Prepare some speeches; dress the part; make a Friday afternoon programme of it.

The senior pupils have been reading *Ivanhoe*. We are going to dramatize "The Archery Contest". Many actors are needed. *Prince John*, haughty, selfish, cruel, brave though a good deal worried at the news of Richard's arrival. *Hubert*, the steady, dull, person. *Locksley*, free and ready, bold and honest. *Richard* (in disguise), a plain man but kingly in bearing. The knights, the gentlemen, the servants, the foresters, Rowena, hawkers of cakes and drinks, boys and girls, etc. Maid Marian may also be introduced. The cast may be small or large, the whole school taking part if desired.

Tom is a bright boy, quick-witted, pleasant mannered, ready-tongued. If this were amateur dramatization, the play to be staged in public, he would undoubtedly be cast for Locksley. But it is only for our own pleasure. We need not trouble over-much about effect. Tom's abilities and temperament give him plenty of practice in being the centre of the stage. Let him be one of those who shot also. On the other hand, there is George who is rather slow and quiet. He has a good many chores to do at home and often

misses the fun. He will play Locksley, and we must all help him to live into the part. Shy and gentle Mary must play Prince John, order people put in irons, shout at the servants, and plan desperate deeds with his retainers. A tomboy will be cast for the dignified Rowena, and a plain little girl chosen to wear the fascinating green paper costume of the gentle and lovely Maid Marian.

Having worked all the quiet people into the centre of the stage, we may give each of the principal characters a coach, who will help him with his costume, suggest and criticise his action, and test his memorization. The bright pupils must have their turn in chief parts also, but, as their need of attention is somewhat less, so their capacity for directing is usually greater, and, after all, to be the directors is the greater honor if the less fun. What does the class need? What does each child need? Better than anyone else the thoughtful teacher knows. See that each child in turn gets his special bit of training.

The practice time in educational drama remains equally friendly and spontaneous. No need to reach that trying last stage inevitable in the amateur type, where everyone is keyed to the highest pitch and overstrained nerves are bound to explode in temper or tears. At the first practice everyone is engrossed with the action, and speeches, which should be extempore, are fragmentary and thrust in hurriedly so we can get on. The great thing, for the first practice, is to get through. The coach will lumber and halt a good deal. It will break down completely now and then, be patched up again, and struggle through with a good deal of laughter and some buffoonery, perhaps. At

the worst, each has learned when to "come in" and when to "go off", where to stand, and when he is required to speak. These points should be evolved by the pupils themselves with as little direction as possible from the teacher. Each has now a general idea of the kind of speech and action required of him. He must think back over the play, make up suitable speeches for each occasion when he has to speak, and plan and rehearse actions which will fitly accompany them.

At the second rehearsal the general action comes more readily, and the cast may turn its attention to improving the speeches. The source of speeches, as of action, is the well-known story, but, except at decisive points, words should not be cribbed directly from the book. Knowing the facts and the general action, the actor should make a possible speech. The members of the cast may think of an improvement. Whenever an actor hesitates over either speech or action, the teacher reminds: "You are Prince John. You have just heard of Richard's arrival. How do you feel?" Actor and cast think he feels angry, afraid, jealous. "Then what can you do and say to show the audience that you feel angry, afraid, jealous?" In amateur dramatization, because the play is too important to risk, it is often necessary to tell the actor just when and how and where to move or speak. In educational dramatization this should not be done. Each actor must interpret his own part. His interpretation may be a poor one compared with that which the teacher could make for him, but it is his own. He has learned something from within, not from without.

At the third rehearsal the shaky parts begin to show up plainly. Hubert is not nearly dour enough. Prince

John has too few speeches, and he does not lord it about as befits him. Locksley's dialogue has nothing over and above what was in the book. The chorus is too silent. Hubert's men and Robin Hood's foresters stand about awkwardly. Rowena and her women look on in gloomy silence. John's retainers must speak more roughly to the servants. They must put in some haughty dialogue about the common people—some boastful remarks about what they should do if Richard were to appear that very moment. How would Robin Hood's men behave? Remember they were there in disguise. They were in danger, but they were gay, reckless fellows. Certainly they would be mingling with the common people in the background. Friar Tuck, what would he be doing and saying? Little John? Alan-a-Dale? Some stage business must be devised for Rowena and her women. Perhaps news of the coming of Ivanhoe might be brought her. Locksley must hurry with peeling his willow wand and not keep the whole stage waiting five minutes while he sets up his woodland target. Everyone must cheer when the shots are made.

After each rehearsal class discussion follows. Weak points in speech, action, costumes are noted, and suggestions for improvement are made by the pupils. "I don't think Prince John would slouch in his chair." "Locksley spoke too fast." "Rowena's ladies ought to whisper among themselves." "We ought to have Friar Tuck in it." "Why couldn't we cut circles of yellow paper for the golden eagles?" "I think the foresters should wear their running-shoes." The above were actual comments made by a dramatizing class of ten- or eleven-year-old pupils. Much discussion grew up

over the fact that with a home-made bow and arrow Locksley never could hit the willow wand. Finally one of the bowmen suggested that he should be concealed behind the target, knock the wand down, and quickly insert an arrow before the crowd rushed up to examine the wand and admire the shot. The device worked out admirably.

Practice continues regularly as long as the after-discussion continues to reveal possible improvements and seems interesting and profitable. Then the play becomes part of the school repertoire and is presented by the cast whenever called for. There may be some objection to leaving anything unfinished, but in this case the practice itself is the end in view, and the creative value of the work ceases when the cast is able to suggest no more improvements.

Costume and scenery are much more important with senior than with junior pupils. A little boy with a feather stuck in a band about his head is an Indian. A towel pinned to the hem of a little girl's dress as a train will make a lady of her any summer's day. Senior pupils, however, demand greater detail. Planning a suitable costume for himself forces the young actor to live into his part. Hence, as far as possible, each actor should be held responsible for his own costume.

The school which dramatizes often needs a property box. A good-sized box or one of the cupboard drawers should be reserved. In it put away the "properties" used in each dramatization. The stock will grow rapidly, and very soon is capable of furnishing forth the actors for almost any part. All properties may be made as manual training exercises. Two or three crowns are indispensable. These may be made

of pasteboard. (The sides of a shoe box will serve.) If you are rich, cover them with gold paper; if not, color them with yellow chalk or crayon. Mab's crown and fairy wands require shining stars. Christmas tree tinsel stitched to pasteboard frames make the most beautiful stars, but silver and even plain white paper ones do very well. A pair of swords whittled out of laths are needed in nine out of ten dramatizations. Feathers picked up in the chicken-yard and stitched to strips of cotton are the proper thing in Indian head-dresses. Chiefs require bands of feathers long enough to hang down the back, to the feet if possible. Bows and arrows are easily made, and several large knives (whittled like the swords from laths) are always useful. Suitable straps should be saved for belts. A tin horn or two and a toy drum come in handily for parades. Armor—breastplates, helmets, and greaves—may be made from stiff brown paper with crests and mottoes done in chalk. Wrapping-paper is quite tough, but pasteboard covered with silver paper makes more durable articles.

If everyone is on the watch, much costume material may be had for the trouble of collection. A black chiffon evening dress with rhinestone trimming is the proudest possession of our school. It was not in the best condition when it was given us, but it has served us faithfully these four years, and a pink "afternoon tea" hat (only a little faded) donated by a generous mother has been worn by every queen, princess, great lady, or adventuress that has appeared on our stage this term. There have been occasions upon which, like the clothes of the Ruggleses, these treasured garments have had to be divided, the heroine appearing

in the dress, the villainess in the hat, in order that the king's peace might not be broken, but, on the whole, pure joy has been afforded. Roses and ribbons from discarded hats are always being called for. A large comb and several fancy hairpins add much to the appearance of fashionable ladies. Veils, especially those with large spots or figures, are popular, and a strip of lace curtain should be kept on hand to deck brides or fairy queens. When fashion decrees the short skirt it is a real boon to the school dramatic club. Mother's old skirt then makes a "long one" for her ten-year-old daughter without the trouble of turning it up.

A convincing lorgnette may be made from a pair of spectacle frames. Remove the parts that go over the ears and fasten the lens frames firmly into a cleft stick about a foot long. Rose haws, sealing-wax, shells, small artificial flowers as violets, forget-me-nots, etc., may be strung for chains. A small sum expended in 15-cent jewellery goes a long way in delight. Finely cut tissue-paper makes beautiful plumes and fans, although they are not very durable. Waistcoats, knickers for cavaliers, hoods for monks, smocks, sunbonnets, aprons, indeed almost anything needed, may be made from the ever-useful sugar or flour sack dipped in dye. An old pair of long trousers may be turned into cavalier trunks by cutting off at the knee and tying with ribbon. Ladies' light-weight coats may be pinned into the shape of an evening coat or a dress coat of the Colonial period. White or colored waistcoats are managed by pinning a piece of cotton to the ordinary vest beneath the coat. White cotton gloves and stockings are cheap and easily dyed to any shade.

Indian costumes can be bought quite reasonably from any of the large departmental stores, but home-made ones are better loved in the end. The brave wears his black hair long and adorned with the feather head-dress mentioned above. An excellent effect is obtained by sewing many strands of black yarn (ravelings are best) to the back part of the head-dress and trimming off so that the ends fall just below the shoulders. Running-shoes will help him to preserve his character as a stealthy foe. If they are not available, keep two or three pairs of stocking feet to draw over the children's own stockings, when they are Indians. They can be washed and mended and will last a long time. A blanket about the shoulders serves brave or squaw equally. The brave carries his tomahawk, bow, and arrows. The squaw wears her hair in two long braids over each shoulder. She braids beads or bright strings or ribbon in with the hair. She likes as many bright-colored necklaces as she can get. Her head-dress has in it only one or two feathers gracefully disposed behind her ear. Councils are held around "real" campfires on the playground or a black and red paper one on the stage. The Peace Pipe, a shaped stick, is passed solemnly from hand to hand, but we only pretend to smoke, as it must not go into different mouths. Treaties are confirmed with wampum belts made of long strips of cotton upon which are pasted or sewed many tags of bright-colored paper or cloth. War is oftenest made with tomahawk and warwhoops; the buffalo hunted with bows and arrows and furious galloping of braves mounted upon sticks.

A cowboy needs a slouch hat, a colored handkerchief around his neck, and, if possible, a strip of fur down the

front of each trouser leg. His belt supports at least two revolvers and a knife. An old pair of spurs is a great addition. Our school boasts two pair, and even the pirates wear them. Peasants and pedlars need long smocks run up out of sacks. They may be worn loose, or, if despised as "nightgowns", may be confined at the waist by a manly rope. Sailors are easily arrayed in overalls and jerseys. Dutch girls wear two long braids over the shoulders and a smart cap with pointed corners. (Paper does very well.) They need a bright-colored skirt and fancy apron. Any long dark garment will serve a priest. Make a cowl of cheese-cloth (or crêpe paper), leaving plenty of loose folds around the neck. Tie a knitted rope around the waist.

The scenery is less important than the costumes, yet designing it and arranging the stage helps the pupils to visualize the play. In all amateur dramatization the scenery needs special care, because it helps the audience to understand the situation, and, as amateur actors are not always very skilful in getting important lines across the footlights, the watcher must often depend on the stage setting to fill in the gaps in the story. On the other hand, elaborate settings and many changes of scenery are almost certain to make havoc of an amateur play. The changes cannot be made quickly by untrained scene-shifters. If the entr'actes are too long, the audience becomes restless and loses the feeling of the piece, perhaps even the thread of the story. The play drags. It is late when all is over. Everyone is too tired and has waited too long for the climax to enjoy it thoroughly. Simplicity is the keynote of modern stage decoration, and it is imperative in amateur work.

Successful educational dramatization is possible with only a free space of floor and the children, but, if you wish to play often, it saves much time and trouble to make some simple but permanent preparations. Most school-rooms supply the one essential, a stage. To be sure it is often unhandy, but where there is a will there is a way, and the children, if they are keen, will find it. Two types of stage are common in schools: the kind which extends, about four feet wide, all the way across the end of the room; and the platform, four or five feet by six or eight, and a foot high, which projects from the back wall of the room towards the middle. Of the two the latter is probably the easier to work with, as the spaces at the sides of the stage can be used more handily as wings. This is the kind of stage found in Elizabethan theatres and lends itself admirably for playing Shakespeare. In either case, it will be possible to arrange some kind of screen behind which the actors may remain hidden until their turn to come on. The bookcase may be turned so as to screen one side and the church organ, the other. Map racks, moveable blackboards, or even a double-decked row of chairs with coats thrown over them, will serve in a pinch.

A curtain is almost but not quite indispensable. In our present building we have staged almost weekly plays and presented two Christmas concerts to crowded houses without one. A stout wire stretched from one side of the room to the other about five feet above the stage, with two strips of curtain which may be fastened out of the way at either side or drawn across to hide the stage, will supply all ordinary needs. Curtains which reach all the way across are most satisfactory,

but rather expensive as they require a good many yards of cloth. A very handsome pair of curtains can be made cheaply by stitching flour sacks together and dyeing them. If the curtains be hung, not at the front, but about half-way back upon the stage, they will serve very conveniently both as curtain and back-drop for all common scenes. When the play is going on, the curtains need be parted only far enough to permit the actors to pass in and out, and they serve as an effective background for the scene.

A more elaborate stage-setting requires two wires stretched from side to side of the room, one against the back wall and the other above the front of the stage. Upon the front wire a pair of curtains is hung as suggested above, and upon the back wire hang, side by side, two pieces of heavy factory cotton (flour sacks will serve again). Each piece should be large enough to form the background of the scene. They should be weighted at the bottom to make them hang straight. Upon one, paint an inside scene—the wall of a room; upon the other, an outside scene—a distant hill and a tree or two in the foreground. When the play requires an “interior” scene, pull the wall scene into place; when an exterior, pull the wall scene to one side and replace it with the background of hill and trees. When neither is required, they can be rolled up like an old-fashioned window-blind and tied above the black-board. If painting is out of the question, effective back scenes are easily made by hanging and weighting two strips of flour sacking and pasting upon one pictures, as if hung up on a wall, and upon the other two or three trees made of cut paper. A very handsome barred gate with an arch of roses growing over

it may be made from paper cut by the children and pasted to the cotton background in the same way. Cut paper backgrounds are not so durable as painted ones, but unless the painting is well done they are more effective, and it is no small advantage that every child in the school may have a part in making them.

As a rule, the less furniture upon the stage the better, but there are several articles which are always being wanted, and which may be made by the boys and girls and kept on hand. A throne is very useful in school plays. Nail a small box to the top of a large one and throw over it a strip of old curtain or a length of flour sack. The sack may be dyed dark red or purple and decorated with gold paper stars. A fireplace is another article commonly needed. Secure a wooden or paste-board box four or five feet long, three wide, and about a foot deep. Leave one of the large sides open and set it on end. It is fireplace and mantleshef in one. Chalk bricks upon the outside and the two inner uprights. Blacken the interior and paint a red fire and some yellow flames upon it. It is perhaps less trouble to cover the box fireplace with red tissue-paper marked out in bricks, but the paper is almost sure to be torn before the fireplace is needed a second time. Chalking it saves trouble in the end. Trees are easy to make also. Keep several gallon pails on hand. When trees are wanted, fill the pails with earth and stand upright in them fresh branches. In winter put bare branches in the pails and decorate them with paper leaves and flowers. Pear, peach, and apple trees which bloom before the leaves come can be made to look very realistic by covering a bare branch with tissue-paper flowers. Take small strips of pink or

white (for an apple tree both pink and white) paper, pass the strip round the branch, and give a twist with the fingers to hold it there. The tree can be covered with flowers by a few minutes' work.

No teacher need wait, however, to begin dramatization until suitable equipment is obtained. The simplest setting or none at all will suffice for acting great plays or parts of them. A small stage without curtains is less a drawback in acting Shakespeare than in any other case. Very many pupils never finish the Public School course, and this has, in the past, meant that they have gone out into life without ever having tasted the greatest of our literature. Shakespeare remains a name to them. This is lamentable but has seemed inevitable, because it is admitted that even senior High School pupils are poorly prepared for the study of Shakespeare. Much more so, then, the twelve-year-old boys and girls of the senior Public School grades.

It is true that Public School pupils cannot "study" Shakespeare, but they can be read to; they can memorize, and they can act. Much of his argument they cannot understand; neither can they look down the tremendous vistas of his thought or enjoy the subtle meanings of his thousand-faucetted phrase; but their ears delight in the incomparable music of his verse; they memorize and recite with ease. They act chosen scenes with keen appreciation of character, action, and words. If such work accomplishes nothing more than to fix in the child's mind the memory of stories, scenes, and characters that are classic, to leave in his ears the measure and the music of great poetry, it will have profited him much.

The teacher should choose for the first taste a play likely to appeal specially to the class: *The Merchant of Venice* for boys and girls who like the pomp and circumstances of the rich; *Coriolanus* and *Julius Caesar* to please those who enjoy memorizing and reciting oratorical passages; *The Merry Wives of Windsor* and *The Taming of the Shrew* to capture the laughter-loving; *As You Like It* and *A Midsummer Night's Dream* for those who still love the fairy world. There is indeed something to tempt every appetite at this table.

To save time and to put before the pupils only the finest parts it is usually necessary to cut the play drastically. In doing so, the teacher should read with the story in mind. That is "the play" to the young reader. Many of the plays have two plots which may be separated and use made of only one, as: In *The Merchant of Venice*, all the play that surrounds Jessica may be omitted; in *A Midsummer Night's Dream*, the mock play may be taken out bodily. The play for the children may be almost as long or as short as desired.

The teacher should read the chosen scenes aloud in private in preparation for the lesson—Shakespeare is *not* easy to read at sight—and then some day, in story-reading hour, read them to the children, making any necessary explanations to fill in the story as he goes on. Follow with a short discussion of the story and characters, and upon a later day call for a reproduction of the story. If the children have been dramatizing, they will be eager to act this new story, for Shakespeare's plots are intensely dramatic and cry out for action. In class discussion choose the scenes to be acted. Use only those that follow the main thread of the plot, and

only the necessary ones. Far fewer scenes will be required than one would at first imagine. For instance, in *The Merchant of Venice* only three scenes are absolutely necessary:

- (1) Antonio's bargain with the Jew. Bring in Bassanio and his bride.
- (2) The plot of Portia and Nerissa.
- (3) The court scene.

The scenes chosen, the characters appearing in each must be listed and the actors selected. Each actor should copy out his own part, for even the time spent in transcribing is valuable here. When a day or two has been allowed for preparation, the play should be used for a reading lesson, each actor reading his part as well as he can. This enables the teacher to correct any misunderstandings of the meaning, inaccurate phrasing, and mispronunciation. It will also give him an idea of the child's grasp of the material. When the readings have been corrected, the actors begin memorization, and, as soon as they have learned the first few lines of each speech, rehearsals with discussions following may begin and continue as in ordinary educational dramatization.

The Bible is another source from which selected and memorized dramatizations may be drawn, and in learning which the children are storing their minds with classic material and their ears with the most musical speech in the language. It is necessary in this case to know one's district. Should the parents look upon the acting of Bible scenes as irreverent, they cannot so be used, and the teacher must be content to have fine passages memorized and recited. If parents

do not object, many fine dramatizations may be arranged from the Bible, and the pupils will profit by the memory of thought and words equally. We have in our literature no scene where splendor and terror are so wonderfully mingled as in the Feast of Belshazzar. The opening verses of the fifth chapter of *Daniel* may be memorized as the speech of the prologue and the story as given in chapters five and six arranged in three scenes. Arrange the speeches, using the words of the text. Not one but remains a treasure of new thought and the most lovely music. Queen Esther's brave efforts to save her people may be arranged in three scenes also: Mordecai at the gate overhearing Haman's plot; Esther venturing before the king with her request; and the unmasking of the wicked Haman at the feast. The story of Gideon in the sixth chapter of *Judges* makes three stirring scenes. Joseph as a lad put in the pit and sold becomes in a second scene the haughty ruler who terrifies his brothers. David and Goliath, Samson, Saul, the fall of Jericho, the woman who saved Isaiah, all serve for excellent dramatizations. Even Job may be used successfully for the drama, though the subtleties of thought are beyond the children.

Types of dramatization:

The action song.

The singing game (Nuts-in-May, etc.)

Charades.

Tableaux.

Living pictures or statues: Children pose to represent a favorite picture.

Scenes: Children represent "A Street Scene in China," "The Bear-Hunters," "In the Arctic," etc.

A single scene dramatized (story that goes before told by one pupil).

Dialogues between historic characters; between real characters as "Boy and Policemen," "Ladies at Tea," etc.

Whole story dramatized in several scenes.

Dramatization of prepared plays, as Shakespeare's etc.

Dramatization of original plays.

The writing of a play to be acted by the school is a joyful adventure and a very valuable kind of composition exercise. It gives in small compass the greatest variety of practice. Play-writing is a little more difficult perhaps than story-writing, but it is infinitely easier than essay-writing.

The class composition of a play may indeed begin very early. When the children have enjoyed the story of "The Boy Who Cried Wolf", they will wish to dramatize it. But doing it without or with a few words is only half the fun, so speeches must be prepared. The boy sits guarding the sheep. He is tired of sitting still and watching the haymakers at work in the next field. He thinks he will have some fun. What will he say to show that he is tired? The children will suggest various speeches. The best one is chosen, and the teacher writes it on the blackboard. Then the boy must tell his plan. When the best speech is chosen, the teacher places it below the other. Now the boy runs towards the fence shouting what? "Wolf, Wolf!" (Other cries may be suggested.) The men come running. When they find the boy laughing at them, what will they say? The speeches of the men are added to the dialogue already on the board. In Scene II the wolf really does come, and the boy cries for help in vain. His terror at the sight of the wolf, his shouts

to the men, his attempts to drive off the wolf, his sorrow when it carries off the lamb, are each expressed in speech and with the other speeches make a little play. While still on the blackboard, it should be acted and necessary corrections and improvements made. It is wise to begin with a single scene, but two or even three scenes as the story may require are not more difficult to compose. Thus, from the beginning, oral and written dramatization go hand in hand.

When the children are a little older, the planning of scenes may be done in class and the actual composition be the work of individual children. In dramatizing the story of "Arthur's Taking of the Sword" the class decided that five scenes were necessary. The action for each scene was then discussed, and the characters were listed. The class was divided into five groups, each group choosing one scene to write and each member of that group writing the scene. When all drafts were finished, the class assembled to hear them read. Each group chose what they considered to be the best scene written by their group. The five were collected. The whole play copied out by our best writer, was illustrated in the art class, bound in the manual training class, and is now a respectable though rather shabby-looking volume on our library shelves. For variation the group may collaborate in writing the scene, each group producing one scene. Each member of the group may take one of the characters appearing in the scene and be responsible for that character's speeches, each group producing a single scene in this way. Each individual child may choose a particular scene which he prefers to write, the best

scene being chosen, in each case, to stand in the completed play. In a senior class each member should, occasionally at least, write the whole play.

Examples of plays written by pupils:

1. Play arranged co-operatively by Grade II.

THE HARE AND THE TORTOISE

The Hare—Good Morning, Brother Tortoise, where are you going this fine morning?

The Tort.—I am going to the river to have a bath.

The Hare—You are so slow! If you could run as fast as I you would soon be there.

The Tort.—Let us race and see who gets there first.

The Hare—You are a slow poke. I'll soon beat you.

(They begin to race.)

The Hare—He is so slow. I think I'll have a sleep.

(He sleeps under a tree.)

The Tort. (passing him)—Sleep on, Sleepy-Head. I win this race.

2. Original play arranged co-operatively by Grade IV.

GETTING BREAKFAST

(Mother is ill and the three children have promised to get the breakfast.)

Tom—Won't it be fun getting breakfast ready?

Mary—It isn't so easy as you think, Mister.

Jim—What shall we have?

Tom—Let's have toast and porridge, and eggs and bacon and coffee and cornbread and pancakes.

Jim—You are a greedy pig. (Pinches Tom and the two boys scuffle.)

Mary—The water is boiling. Put the meal in, Tom! Jim, bring the salt! (Tom pushes Jim and all the salt goes into the porridge.)

Mary—Now see what you have done! You are bad boys! You have wasted the breakfast, and you will have to eat bread and butter. Go into the other room and stay there till I get the breakfast ready!

3. After class discussion of the story and scenes, each member of Grade VI wrote the whole play. This is one of the best ones:

WEIGHING THE ELEPHANT

SCENE I

(The King, having lost his way while hunting in the jungle, lies down to sleep.)

Tiger (coming creeping up)—Hurrah, what a royal feast!

The King (calling in his sleep)—Where are you? Come here!

The Elephant (springing upon the tiger)—You would kill my good master, would you? I'll soon fix you, you wretched beast.

The King (waking)—Thanks, old friend. You have saved my life. I will give to the poor as much gold as you weigh.

SCENE II

(King on his throne with guards behind him. Wise men before him.)

The King—Has it been proclaimed that I will give the elephant's weight in gold to the poor?

The Guard—Yes, your Majesty.

The King—Have the wise men decided how to weigh the elephant?

First Wise Man—Let us weigh his fore part and then his hind part.

The King—No, that will not do.

Second Wise Man—Let us try to make a great scale to weigh him.

The King—No one could make such a scale.

Third Wise Man—I can't think of a thing. (A knock is heard.)

The King (to servant)—Go and see who is there.

Servant (after going)—An old sailor is out there and wants to speak to you.

The King—Tell him to come in.

Sailor (kneeling before the King)—I have heard what you want, your Majesty, and I will weigh the elephant for you.

SCENE III

(At the water's edge. A boat is tied to the shore and the elephant is led down. The crowd watches.)

The King—What is he going to do?

The Wise Men—He will hurt the elephant, your Majesty.

The King—No, let him try but keep watch upon him.

(The sailor leads the elephant over a plank on to the boat.
The boat begins to sink.)

The Crowd (shouting)—The elephant will drown! Save the elephant!

The King—Leave him alone.

(When the boat stops sinking, the sailor puts a white mark around it at the water-mark.)

The Sailor—There you are, Sir, the elephant is weighed. Bring your gold and silver and put them into the boat until it sinks to the white mark.

The Crowd—Hurrah! Hurrah!

The King—You are the cleverest man I have ever beheld. You must join my service. Bring the gold, weigh it and give it to the poor.

The Crowd—Hurrah! Hurrah!

SUGGESTIONS FOR DRAMATIZATION

Literary:

The Little Red Hen.

The Little Half Chick.

Three Billy Goats Gruff.

Cinderella.

Silverlocks.

Puss-in-Boots.

The Sleeping Beauty.

Jack and the Bean-Stalk.

Moses in the Bulrushes.

David and Goliath.

- Joseph and his Brethren.
 Daniel in the Lions' Den.
 Samson Pulls down the Pillars.
 Nahum and the Little Maid.
 Esther and the King.
 Naomi and her Daughters.
 The Prodigal Son.
 The Good Samaritan.
 The Shepherd's Watch their
 Flocks.
 Demeter and Persephone.
 Pandora's Box.
 Orpheus and Eurydice.
 Baucis and Philemon.
 The Trojan Horse.
 Perseus brings back the Gor-
 gon's Head.
 The First Marathon Race.
 Cincinnatus.
 Horatius.
 The Rescue of Thor's Ham-
 mer.
 The Death of Balder.
 The Rhine Maidens' Gold.
 Siegfried and Mimer.
 Beowulf and Grendel.
 Arthur is Chosen King.
 Arthur finds Excalibur.
 Galahad takes his Seat at the
 Round Table.
 Gareth, the Kitchen Knave.
 Lancelot and the Lily Maid.
 Death of Arthur.
 Robin Hood and Little John.
 Robin and Friar Tuck.
 Robin and the Tattered Beggar.
 Robin Hood and Alan-a-Dale.
 Dick Whittington and his Cat.
 The Lion and the Mouse.
 The Wind and the Sun.
- The Hare and the Tortoise.
 The Boy who cried Wolf.
 The Fox and the Crow.
 Belling the Cat.
 The Tiger, the Brahman, and
 the Jackal.
 Hansel and Gretel.
 The Fisherman and his Wife.
 Snow-White and Seven Dwarfs.
 Rumpelstiltskin.
 Beauty and the Beast.
 The Goose Girl.
 The Little House in the
 Woods.
 The Tin Soldier.
 The Ugly Duckling.
 The Little Match Girl.
 The Darning Needle.
 The Golden Touch.
 Dust under the Rug.
 The Pied Piper of Hamelin.
 Aladdin and the Lamp.
 Ali Baba and the Forty
 Thieves.
 The Gold and the Silver
 Shield.
 Webster and the Woodchuck.
 Don Quixote and the Lion.
 Moses goes to the Fair.
 The Black Douglas.
 Edinburgh after Flodden.
 The Christmas Dinner.
 Alice in the Pool of Tears.
 The Mad Hatter's Tea-Party.
 Humpty Dumpty.
 The Duchess and the Baby.
 Christian at the Interpreter's
 House.
 Christian in Doubting Castle.
 Gulliver in Lilliputia.

- The Ruggles Prepare for Dinner from *The Christmas Carol*,
by Kate Douglas Wiggin.
- Tom Sawyer Paints the Fence from *The Adventures of Tom Sawyer*, by Mark Twain.
- The Recapture of the Ship from *Treasure Island*, by Robert Louis Stevenson.
- The Discovery of the Treasure from *Treasure Island*, by Robert Louis Stevenson.
- Danny and Mrs. Francis from *Sowing Seeds in Danny*, by Mrs McClung.
- The Church Meeting from *The Sky Pilot*, by Ralph Connor.
- The Archery Contest from *Ivanhoe*, by Sir Walter Scott.
- Richard Saved by the Nubian from *The Talisman*, by Sir Walter Scott.
- The Traitor Discovered by the Dog from *The Talisman*, by Sir Walter Scott.
- The Duel at the Diamond of the Desert from *The Talisman*, by Sir Walter Scott.
- The Meeting of the Wise Men from *Ben-Hur*, by Lew Wallace.
- The Chariot Race from *Ben-Hur*, by Lew Wallace.
- The Trial of Moray from *The Seats of the Mighty*, by Sir Gilbert Parker.
- The Lord of the Manor's Court at Tilly from *The Golden Dog*, by William Kirby.

Scenes from Shakespeare:

- The Merchant of Venice*—The Trial Scene, Act IV, Scene 1.
- A Midsummer Night's Dream*—The Playlet, Act I, Scene 2.
- As You Like It*—Banishment of Rosalind, Act I, Scene 3.
- The Taming of the Shrew*—Taming Scenes, Act IV, Scenes 3 and 5.
- King John*—Hubert and Arthur, Act IV, Scene 1.
- King Richard II*—Banishment of the Nobles, Act I, Scene 1.
- Henry V*—The Tennis Ball Scene, Act I, Scene 2.
- Coriolanus*—Coriolanus in the house of Aufidius, Act IV, Scene 5.
- Coriolanus*—The Mother's Petition, Act V, Scene 3.
- Julius Caesar*—Death of Caesar, Act III, Scene 1.

History:

Moses before King Pharaoh.
 The Crossing of the Red Sea.
 The Battle of Thermopylae.
 The Capture of Troy.
 The Founding of Rome.
 The Tower of Babel.
 The Building of the Ark.
 The Marriage of Venice and the Adriatic.
 King Alfred a Minstrel in Guthrum's Camp.
 The Landing of Caesar in Britain.
 King Canute and the Sea.
 King Alfred and the Seamen from the North.
 Harold gives his Oath to William of Normandy.
 Queen Matilda escapes from Oxford across the Snow.
 The First Trial by Jury.
 Henry II does Penance for the Murder of Becket.
 The First Parliament.
 Edward the First escapes from his Keepers.
 The Black Prince at Crécy.
 Edward III and the Twelve Hostages
 Richard the Lion-Hearted saved by Blondel
 Columbus received at the Court of Spain on his Return.
 Cartier lands at Stadacona.
 Champlain's First Fight with the Indians.
 The Founding of Montreal.
 The Discovery of the Mouth of the Mississippi by La Salle.
 The Heroes of the Long Sault.
 Frontenac in Council with the Indians.
 The Capture of Quebec.
 The Founding of the Hudson's Bay Company.
 The Expulsion of the Acadians.
 The Capture of Sir William Wallace.
 Joan of Arc crowns Charles at Rheims.

CHAPTER VII

COMPOSITION PROJECTS

A project is a piece of work in which the energies of the children are engaged to plan and produce something of practical value and for immediate use. It includes every step from the conception to the completion of the work and may involve a great variety of mental and physical actions.

All the ordinary activities of adult life are projects. A farmer wishes to make money from a certain field. He consults a neighbor about a reliable man to clear the brush off it, and writes a letter (perhaps several) to make terms with the man who owns the clearing-machine. He feeds his horses well for a fortnight that they may be in good condition for the breaking. He has his ploughshares sharpened, fixes a new tongue to his disc, cleans his seed, and treats it with formaldehyde. He piles up and burns the brush, breaks the land, discs it, drills in his seed, and fixes the fences about it. When the wheat is ripe, he cuts it and pays a man to stook it; prepares his granaries, engages and pays a threshing outfit, helps with the threshing and storing, loads and hauls it to the elevator, gets his grain cheques and deposits them in the bank. This is a project which carries over many months or even over several years.

When a woman wishes to make a Christmas cake, she looks up her recipe or perhaps copies down a new one from the collection of a friend. She orders the

ingredients from different shops; prepares raisins, nuts, spices, peel; greases her pans, mixes the materials, makes up her fire carefully, watches the baking, makes the icing, decorates the cake, and stores it away; a project occupying, usually, more than one day and probably carrying over a week or two.

Psychologists now tell us, what the practising teacher has always known, that interest is essential to learning. A child can memorize that in which he is not interested (though he is likely to do even that badly), but he cannot *learn* it. Children are curiously practical. They have strong opinions about what is of value in school and what is not. They are almost always interested in that for which they see some practical use. To work for the sake of working is inhuman. Yet this is just what is required in many of our schools. A project *produces something*. The work of it is not an end, but a ladder to scale the height of a purpose. The project introduces into the schools the fresh, stimulating air of the real world and blows away the cobwebs of ancient superstition about sitting still, silence, study by memorization, and the teacher a cold, infallible being from another sphere. On the wings of this fresh breeze are borne into the school-room interest, eager work, results.

The school project uses every aptitude a child may have and combines practice in several, many, or all subjects upon the course of study. English, mathematics, science, and handwork are involved in nearly every project. Each pupil may engage in a project of his own; several pupils or the whole school may combine in one. One child is not expected to be equally skilful in all departments, but each contributes of his

best to the common purpose. Individual responsibility and co-operative effort are developed together. The pupils conceive, plan, and execute their own ideas. They give uninterrupted attention over considerable periods of time to the attainment of one definite object. In short, they are prepared for life by being allowed *to live*, by being helped to act with the same purposes and in the same way as they will do in later years. English in general and composition particularly supply an almost unlimited number of useful and practical projects, and the subject handled "in the project way" regains the interest lost to it by the assignment of long essays on dull subjects, whose appointed place from the beginning is the waste-basket.

BOOKLETS

One of the simplest ways in which permanent value may be given to the written compositions is to make them into booklets, which may be used as gifts or added to the school or personal library. Of the making of books there need be no end in the school-room, their usefulness and variety is so great.

Booklets may be made of any kind of paper obtainable. Newsprint and cover-paper make the handsomest; yellow wrapping-paper with dark brown for covers, the cheapest.

To make a booklet:

1. Collect the paper. (If necessary, smooth it with a warm iron.)
2. Decide upon the size of your sheets.
3. For ordinary book, cut sheets 12"x 8" and double.
4. Cut the cover $\frac{1}{4}$ " larger each way.

5. Decorate the cover (with pencil, ink, chalk, water-colors, or pictures cut from magazines).
6. Lay one sheet inside the other and all inside the cover.
7. Measure and mark along the crease three inches from the top and three inches from the bottom.
8. Take a long darning stitch with double yarn or cord from three inch mark to three inch mark, and tie the yarn in double knot or bow ;
or
8. Mark middle point of the crease in the cover and then mark points two inches each way from the middle point. Insert brass clips at marked points.

The individual booklet:

When each pupil is to make a booklet of his own, the project may be worked out in a single day by introducing it into several classes. The planning and measuring may be done in the arithmetic period; cutting and fastening in handwork; decoration in the art class; collection of material for written work in science, history, or English; composing, criticism, and correction in the composition lesson; and the copying in the writing period.

The group or class booklet:

Is exactly like the individual one, except that each member does only one part of the work. A pupil should be chosen to direct the undertaking and individuals or committees appointed to measure and cut the paper, make and decorate the cover, collect the material, and write the articles to be put into the book. All material for a class booklet, whether collected or original, should be submitted to the class for criticism and choice. The director supervises the work of each pupil and assembles the parts when finished. He needs foresight, good nature, and tact.

The scrap-book:

Should be made somewhat larger than ordinary booklets and pictures, each with a title or little story below it, pasted upon the inner pages. Scrap-books for the Sick Children's Hospital may be made of stiff white book-muslin. This cloth makes a book so light that weak little hands can hold it. The cloth should be cut into 20 x 12-inch sheets, doubled, laid one inside the other, and sewed through the crease with bright-colored yarn threaded into a darning needle. The cover may be decorated with a design in yarn.

The class anthology.

Each pupil should choose a favorite poem and copy it neatly upon unruled paper of uniform size. A simple border design in pencil, ink, or crayon may decorate the sheet. If the pupils are able, they may illuminate the capitals. The name of the pupil submitting the poem should be printed neatly at the bottom of the page. When each member of the class has handed in his selection, a committee may be appointed to arrange the pages, prepare the cover, and "bind" the book, which is then placed upon the shelves of the school library.

The theatrical costume book:

This is a useful volume for the library of a school where much acting is done. The pages should be made of strong paper and cut larger than usual. Holes should be punched and cord threaded loosely through to hold the book together like a loose-leaf note-book. The pupils watch the magazines and newspapers for

advertisements in which are pictures of costumes worn (and furniture used) in the different periods of history. Such pictures are commonly used in modern advertising, and every kind of costume needed for theatricals will be found by the watchful. When the picture has been cut out, it should be dated as accurately as possible and a paragraph written describing the costume, customs, and manners of the period.

The guide-book:

A guide-book is a small book in which is collected all the information likely to be useful to a traveller in a strange country. The whole class may combine to prepare a guide-book for their own city, town, or neighborhood. Accounts of location, climate, soil, industries, history, scenery, people, customs, travel facilities, currency, famous buildings, and beautiful places should be written in paragraphs or short articles, and the book should be illustrated with maps, photographs, postcards, newspaper cuts, drawings, charts, samples of goods, etc., etc.

Make a guide-book to:

| | |
|-------------------|-------------|
| Your own province | California |
| Your own city | Quebec City |
| Niagara | Honolulu |
| England | Japan |

Information booklets:

These may be compiled upon any and every subject. They make excellent review and testing exercises. All available information should be collected first. Then a plan for the arrangement of it may be worked out. The collection of material may be carried on

over a whole term. The sentences, paragraphs, or articles, are the work of many composition lessons. The pupil may be given as much or as little help as the teacher thinks wise. When the material has been written and criticised, the book may be made and the articles copied neatly into it. Quite young children enjoy making information booklets of their brief lessons.

Topics for information booklets:

| | |
|---------------------------|--------------------|
| The Iroquois. | A Model Dairy. |
| Canada Under the French. | Noxious Weeds. |
| Governor Frontenac. | How Seeds Scatter. |
| The Capture of Louisburg. | Prairie Flowers. |
| A French Canadian Home. | Maple Sugar. |
| Building the C.P.R. | Keeping Hens. |

Suggested types of booklets:

| | |
|----------------------|-----------------------------|
| Nursery rhyme book. | Mother's book. |
| Memory-verse book. | Famous folk. |
| Animal picture book. | Brave deeds. |
| Favorite quotations. | A diary. |
| Patriotic verses. | Book of letters. |
| Bird or flower book. | Primers for Grade I. |
| Original verses. | Readers for juniors. |
| A book of fables. | Collection of school plays. |

GAMES

Most games are projects. Whether old or new, they require to be imagined, planned, organized, directed, and carried out. Each game of baseball, tennis, or hockey has a different plan and execution, involving many subtle combinations of mental and physical action.

Outdoor games afford opportunities for the use of correct English or the reverse, but usually only in phrases or short sentences. They can hardly be classed as "composition projects". There are, however, many indoor games and contests in which speaking or writing is an important element. In such "intellectual" games, good sportsmanship is quite as important as it is in field games. Self-control, courtesy, fair play, and team work are developed in these games also. Only a baby or a boor cries quit and refuses to play because he or his side is losing. Children must be taught to feel that to be a good loser is a greater thing than to be a graceful winner, and that while everyone should play to win, no one should play for the sake of winning alone. Such matters may often be more directly emphasized in the indoor game than in the field.

The spelling match:

May be conducted in several ways:

(a) Choose two sides and dictate words alternately. When a pupil misses he takes his seat.

(b) Divide the school into two parties. Let each side choose a captain. The captains distribute slips of paper to their supporters. Each captain in turn dictates a sentence. Members of both sides write them down. When all the sentences have been dictated, the papers are collected, and the captain of each side marks the papers of the opposing team—the teacher supervising both. The mistakes made by all the members upon each side are counted, and the side having the fewer wins.

(c) Giving three words to each player, the teacher may continue to dictate words to the same side until three players have missed (been caught out). Each player spelling his three words correctly scores one. When three players upon one team have missed, that side is out, and the teacher dictates words to the other side, each player spelling his three words correctly scoring one, until three players have missed. A player who has missed remains upon the team and spells in his turn as before. When the game is over, the team with the highest score wins.

(d) If the numbers are small, and it is desired to make the match last somewhat longer, a variation of the first method permits a player who has taken his seat to return to his place in the line, if he can spell a word that has been missed by a member of the opposite party.

Other matches which may be conducted in the same way:

DICTATE: Words, and the players give the meanings of them.

Names of books, and the players give their authors.

Names of authors, and the players give the names of their books.

Names of characters, and the players give the books in which they are found.

Names of cities, and the players give the countries in which they are situated.

Historical events, and the players give the dates (or the reverse).

Names of plants or animals, and the players give the native countries or regions.

Names of physical features of the different continents, and the players locate them.

Terms (as noun, triangle, subtract, etc.), and the players define them.

Singular nouns, and the players give the plural forms.

History ball:

Divide the class into two teams. Each team chooses a captain, a pitcher, a score-keeper, and an umpire (or the teacher may act as pitcher and umpire). A home plate and three bases are marked as upon a baseball diamond. The teams take their places upon opposite sides of the room and toss for first innings. When the first player takes his place upon the plate the pitcher asks him three questions as:

Who helped Columbus collect money for his first voyage?

What were the names of his three ships?

What fears had his men?

The umpire decides as to the correctness of the answers. When a player has answered his three questions correctly, he moves to the first base. As each succeeding player at the plate answers correctly, all the players on bases move forward one base. When a player reaches "home" again, the score-keeper scores one run for his side. When a player on the plate fails to answer his three questions, he retires and is counted "out". This happening three times puts the team "out". If the teacher acts as pitcher, he can, by varying the questions in difficulty, see that one side does not stay "in" too long. Any subject may be reviewed in this game.

Rigamarole:

The class is divided into two teams, each with a captain and a scorer. It is pleasanter if the players sit facing one another. Sentences which will fittingly begin a story are called for, as:

Once upon a time there lived, in a lonely castle by the sea,
a very beautiful princess.

There was once a man so fat that
The door opened and in stepped the strangest figure.

When the opening sentence has been agreed upon, the scorer scores one for the side who produced it, and the game begins. A moment or two is allowed for thought, and then a second sentence is called for. The player who first provides a suitable second sentence scores one for his side. If several sentences are offered, the umpire or the class must decide which is the best, and the player producing it scores one for his side. When a second sentence has been agreed upon, it is written on the blackboard after the first, and the game continues in this way until the story is complete. The side wins which has provided the largest number of acceptable sentences for the story.

CONTESTS

The speaking contest:

Divide the school into two teams, and let each appoint a captain and a committee of two to work with him in carrying on the contest. The two committees should meet, agree upon, and draw up in writing a set of rules to govern the contest. Each committee must prepare a list of topics suitable for short speeches and secure as many entries upon their own side as possible. When the speakers have had some time for preparation, each committee should hold a private hearing and select the three best speakers to represent them in public. These three speakers may be advised and coached in delivery by their committee, but their material must not be prepared for them. Outside and impartial judges should be retained to judge the final contest.

The article contest:

A committee of three is appointed by the school to prepare a list of topics and to draw up rules governing the contest. When the articles—they may be sentences, paragraphs, original stories, ballads, letters, informational articles, summaries, poems, or letters—are ready, the committee collects and reads them, choosing with the teacher's sanction the six best handed in. A second committee may be appointed to "bind" the "Six Best Articles" in a suitable booklet. It may then be placed upon the reading-table or in some other accessible place, till all the members of the school have read the "Six Best". Articles should be judged on a basis of the age and attainments of the writer. The primary pupil's sentence should have a fair chance of being chosen. Such contests may be held two or three times a year with good results.

Vocabulary contests:

Any teacher can devise these to suit the special needs of his class. Divide the school into two or more teams with a captain for each. A score-keeper and an umpire should be chosen, or the teacher may act in the latter capacity.

When the players are ready with pencil and paper, the umpire dictates a list of ten or more words. The players write the meanings of as many as possible. When time is called, each captain collects the lists from his team. The score-keeper marks the papers and totals the score of each team.

Other contests: Organized as suggested, dictate:

Words to be spelled.

Words to be looked up in the dictionary.

Words to be arranged in alphabetical order.

Words for which are to be written synonyms, or antonyms, quotations, rhymes, opposites, comparatives, a suitable modifying adjective, etc

SCHOOL FUNCTIONS

The Christmas concert is an oral composition project in which the whole school is engaged. A tentative programme should first be outlined and committees appointed to look up material, as: a committee to collect recitations, another to choose the music, a third to arrange the play, a fourth to plan, buy, and put up the decorations, a fifth to manage the Christmas tree, etc., etc. Committees should be so numerous that every capable pupil is a member of one. Each committee should report in turn to the school. Two or three composition periods will be needed for this purpose. The committee on recitations will read aloud the selections they have thought suitable, and the school by vote should choose the number required for the programme. They may also by vote elect certain pupils to prepare each recitation. The music, drills, dances, songs, games, dramatizations, etc., are chosen in the same way. The committees upon decoration and the Christmas tree submit their plans with estimates of costs and suggestions for raising the money.

When the selections for the programme have been decided upon, two or more pupils or groups of pupils may be chosen to prepare each item. A "coach" may be assigned to each pupil or group. When practice has advanced a little, the selections are submitted competitively to the whole school, and the pupils doing the

best work are chosen to represent the school at the public concert. The teacher may conscientiously give composition time to hearing, criticising, and making suggestions for improvements in the various selections. He should also retain absolute power of veto and will need very often to take a vigorous hand in the last week of drill and polishing. Otherwise, the more strictly he confines himself to suggestion and general supervision, placing the real responsibility upon the pupils themselves, the better for them.

In an enterprising school the concert project may go a step further, and the pupils may actually write as well as choose, prepare, and perform the selections. Such a project should be planned and work begin not later than October. It may easily occupy most of the composition time in the autumn term. Upon successive composition days the pupils write stories; verses; short accounts of famous people; descriptions of places, people, customs; words for songs; designs for drills; dances or gymnastic exercises; a class diary to be read; a Christmas magazine; a dramatization.

When each exercise has been completed, the work of each pupil may be read aloud to the school and the best one chosen to be used on the programme, or the choice may be left with the teacher or a committee. Flattered authors of chosen selections are usually willing to work overtime in improving their work under the supervision of the teacher. When the material is ready, the programme is made out and practice proceeds.

Or the different items may be allotted to different individuals or classes for preparation. Grade VII will dramatize some favorite story or historical incident.

Grade VI, practising description, will prepare one or two to be read aloud. Mary, in Grade V, has a knack of rhyming and will prepare some verses for the primary children to recite. Grade VIII and Grade IX pupils may prepare graphic accounts of General Wolfe, The Peace Conference, or the loss suffered by the farmer through noxious weeds. John may write words for the songs, "take-off" songs upon the school, the teacher, or one another, to be fitted to familiar tunes. Jessie, in Grade VII, will plan a simple drill with Christmas wreaths for Grade III and prepare the children in it. The primary grades will practise original dramatizations of nursery rhymes, or a series of tableaux, or a stage representation of a pretty game. They may even have one or two of their brief compositions read aloud. Selections prepared by the pupils may not be as clever as those you would choose from a "Popular Reciter"—they have an even chance of being much better—but the audience will be composed mostly of parents to whose partial ear Mary's poem rivals Tennyson.

In preparing Christmas or other concerts it is well to remember that regular school exercises are usually very popular with the audience. Nothing has ever quite taken the place of the old time "Public Examination Day." Upon such a "Day", the children, having spent the previous day in cleaning and decorating the school, came dressed in their best. The morning was spent in last preparations, and shortly after noon the parents began to arrive. With them came the teachers from the nearby schools, who, having dismissed their own pupils, came to assist and do honor to the work of their fellow teacher. During the afternoon

these visiting teachers, the minister, the doctor, and any other person of note in the neighborhood were called upon to take classes in reading, geography, history, arithmetic, or grammar. The regular teacher exhibited his bright pupils in their best subjects. Songs, recitations, and dialogues were interspersed between the lessons, and, when work and programme were over, the mothers took charge. They made coffee on the great stove and served sandwiches, cake, and pie to the company. In such a celebration every member of the community, even the merest bachelor or spinster, had a part.

Though the idea of the "Public Examination Day" is not being carried out completely, a few "lessons" fit in nicely among other items on the programme. A spelling match, vocabulary test, exhibition of quick arithmetic or physical exercises, general information quiz, a history or geography game invariably interest the audience as something new and practical. If the children do well in these exercises, the parents leave with increased respect for the teacher's ability. Such exercises should be brief, never lasting longer than ten minutes. They should be simple enough that the audience also may see the point or be ready with the answer, and they should be conducted very briskly. Pupils who are to take part should not, of course, know the questions beforehand, but they may be drilled in the same kind of exercise.

Exercises for a concert which children can prepare:

Short stories to be told or read aloud.

Verses for recitations.

Drills combining marching and physical exercises with decorative features of one kind or another.

Words for simple song tunes.

Dramatizations.

Charades.

Moving pictures with groups of children posing for the different scenes.

Short accounts of current events, noted people, etc.

Descriptions of places or people.

Demonstrations: How to set the table; how to make tea; paper-cutting; toy-making, etc.

Rapid calculation exercises.

Spelling, geography, history, or literature matches.

Exhibitions of dumb-bells, clubs, wands, marching, etc.

Living pictures. The children pose to represent the scene in a favorite (and well-known) picture.

Folk dances.

Games.

Class songs.

Preparing invitations, programmes, blackboard decorations, exhibits of class work.

Other social functions that pupils may arrange and carry through as projects:

The school sports day.

The school fair.

Mother's day.

Parent's day.

Little brother and sister day.

The school picnic.

The school prize day.

The school play.

An evening of moving pictures. (These may be obtained from the Extension Department of the University.)

A school party (with games and refreshments).

SCHOOL PUBLICATIONS

To appear in print is flattering to the humblest soul. Many weekly and some daily papers print a page devoted to children's letters, questions, and answers,

short stories, verses, or articles. Almost any paper will find a place for the school's best story, article, or poem, if it be sent in by the teacher with the reason stated. Country newspapers are usually glad to have this kind of copy, as it has a very direct relation to circulation. The larger papers will print the article in some obscure corner, but that will not matter to the proud author or his parents. A great many exercises and contests in composition may be arranged with this purpose in view.

The school paper is another project which may easily engage the whole school, and which may be as simple or as elaborate as desired. The various departments require editors, assistant editors, and reporters. Thus positions of responsibility are provided for a great many pupils. Many subjects, as: citizenship, art, literature, writing, agriculture, hand-work, games, are correlated with composition in the preparation of the newspaper. If a typewriter is available, the paper may be typed out. Any pupil who can get permission will work overtime to do it. Several copies are then made to be handed around the neighborhood, one being reserved for the school "file". If typing is impossible, perhaps two or three copies of a paper published once a term or of a Christmas number may be prepared by hand.

The school plans a newspaper much as it does a concert. A list of departments should be made first and an editor and a reporter appointed in charge of each. There should be an editor-in-chief also, and if typing, passing around the neighborhood, or filing be contemplated, a business manager also. The newspaper may be made of two or three sheets of

newsprint doubled to the size and shape of an ordinary daily. At the top of each page headlines suitable to the department should be printed. When this is done, if the paper be fastened between the rods of a newspaper holder or folded over a long loop of stout string, it may be hung from a nail on the wall, and the spaces filled in by the editor-in-chief as the articles come in.

The editor-in-chief should make the paper and its headlines, should have charge of it while under way, and should paste the articles into suitable positions after they have been copied out in columns. He usually writes one or more leading articles also. The business manager makes all arrangements for typing, printing, or copying by hand. He supervises the work of the pupils who copy the articles out upon long strips of paper cut like the columns of a daily. He arranges for the illustrations, cartoons, etc. (unless there is an "art" department). He has charge of the paper, and lends it out to children who wish to take it home, keeping an account of those who have had it and those whose turn is next. The editor of each department, with his reporter, should plan his department and retain capable classmates to write articles for him. The reporter drums up and writes news for his department. The editor collects the articles spoken for from various pupils, criticises them, and often contributes one or more of his own. Composition periods may be allowed for planning the paper, appointing officials, and writing articles, but children who are interested will do much of the necessary revision, correction, copying, printing, illustrating, and general discussion out of hours.

Suggested departments for a school newspaper:

Current News (home and foreign, may be rewritten from a daily).

Editorials (upon questions of public interest).

Advertisements.

Sport Page.

Woman's Page (fashions, recipes, social notes).

Children's Page (letters, stories, pictures, verses).

Market Reports (prices of all produce to be obtained by research).

Picture Page (cut-outs and original work).

The Poet's Corner.

Scientific Notes (informational articles of all kinds).

Amusement Page.

Literary Page (reviews of books, notes of authors, short stories).

Clippings, reports, jokes, letters to the editor, etc., may be worked in wherever space is found.

A school magazine:

The magazine may be organized in exactly the same way as a school paper. The departments are differently arranged, and the articles are longer and more carefully written in a magazine. Let the class which is planning one, choose two or three good numbers of reputable magazines and examine them carefully, making notes of the departments represented, their arrangement, the different articles, the kind of writing, etc. When a "Table of Contents" has been prepared, work may proceed as suggested for the school paper, but more time should be allowed for and more attention given to the writing and criticism. When finished, the magazine may be illustrated—head- and tail-pieces, margin sketches, full-page pictures—in the art class and bound in the manual training class.

Other "publications" which may be prepared as projects:

A set of school songs.

A set of library or report cards.

Spelling lists.

Reading charts for juniors.

Bulletins of current news.

Posters.

Reports of findings after investigations.

Best article, story, or poem.

CAMPAIGNS

A campaign, or crusade, or "drive" is an organized enterprise or contest extending over a limited period of time during which all work together to accomplish some particular end for the public good. The purpose of a campaign is usually large, and it will be attained only if everyone can be induced to help. The business of the organizers and leaders is to present the object appealingly and keep it uppermost in the public mind during the fixed period, by every means they can devise. There are many well-known methods of advertising "drives", and ingenious organizers will devise new ones especially interesting to the community in which the campaign is to be launched.

A school library drive:

If the school library is non-existent, small, badly worn, or merely in need of new blood, a campaign to improve it should interest everyone in the community. The object is one by which every child in the school, and hence every family in the neighborhood, will benefit. A good school library is a financial asset to the school. It is credited in the inspector's report. It provides instruction and pleasure for the children, and is a "first aid" to the teacher at every turn.

An organization meeting should first be held, where officers and committees are appointed. There should be committees (or individual members of a general committee) responsible for newspaper articles, public speaking, personal canvas, posters, correspondence, entertainments, rhymes, songs, yells, banners, and perhaps a standing committee to seek out new ideas. A school meeting should prepare a list of the advantages of a school library and a list of suitable devices for bringing the purpose of the drive before the public. It should fix the length of the drive and the sum of money or the number of books which is to be regarded as "the objective".

Each committee should have a private meeting and plan its part of the campaign carefully. Each member of the committee should be assigned some special duty, and frequent committee meetings should be held.

Suggested methods for carrying on a campaign:

- Organization meeting.
- Prepare posters, etc.
- Write letters to papers.
- Make personal canvas.
- Arrange a public meeting.
- Write limericks about it.
- Draw up handbills for distribution.
- Write essays upon it.

Other campaigns to be organized:

| | |
|----------------|-----------------------------------|
| Public Health. | Better Manners. |
| Good English. | "Clean-Up." |
| Safety First. | School Garden. |
| Protect Birds. | School Pictures. |
| Anti-Fly | Medical Inspection in our School. |

HOME-MADE SCHOOL EQUIPMENT

There are many items of school equipment which the pupils can make for themselves with little or no expense. Such equipment is usually better loved and more used than the far more costly things that have been bought.

Having obtained, as a result of their campaign, a larger library, the pupils will see the need of preparing a card index of new and old books. Making such an index is a project very valuable educationally. A school meeting should appoint committees to decide upon a simple scheme for classifying the books, arranging the books in alphabetical order under their classifications, numbering the books, preparing the catalogue cards, and preparing the borrowers' cards. These committees do their work in turn and may be appointed one at a time if desired. When all is ready, library rules should be drawn up and a librarian appointed. Different pupils should hold this office for short periods, so that all capable people may enjoy the experience. The library is now ready for use.

Other school equipment which may be made by the pupils:

A circulating library:

Each pupil contributes one book to the circulating library. The books should be submitted to the teacher, who shall decide whether or not they are suitable. Make a catalogue and borrowers' cards. Appoint a new librarian every month.

A bulletin board:

Take a good-sized board and cover it with felt or burlap. If it cannot be nailed to the wall, it may be hung like a picture. Appointed pupils are responsible for placing upon it:

- Current news.
- Local news.
- Science notes.
- Clippings of interest.
- Notices.
- Best poster.
- Best articles of the week.
- Spelling lists.
- Honor lists, etc.

Index of school pictures.

A school museum.

Reader's guide to our library.

A "who's who"

Book-shelves.

Card catalogue boxes.

Reading-table and magazine rack.

LETTER PROJECTS

There is no type of composition in which the pupils need more frequent practice than in letter-writing and none, therefore, in which the need of devices to sustain interest is more urgent. Letter-writing projects are numerous and may be arranged to involve a good deal of research in a variety of subjects and of practical experience likely to be useful to the pupil. Whether the letter project is to be worked out by a group or by an individual, it is well to have a class discussion first,

decide upon the different parts of the project, and make a list of the letters, telegrams, and statements needed.

Arrange to take your family to spend two months in Vancouver, stopping over in the mountains, and making three short trips to points of interest while at the coast:

(a) You must choose your route. There are several. Find out what they are. Collect information about the attractions and disadvantages of each. Find out the cost of transportation each way, the time required to travel in each case, the possibilities of stopping over upon each route. When you have all the necessary information, write a statement of the advantages offered by each railway and announce your choice of line with reasons.

(b) You will wish to arrange for suitable accommodation in Vancouver. Different parts of the city have different attractions to offer. You need three rooms and board. You wish to be in a pleasant neighborhood, near the beach, not too far from the shops and theatres, not too expensive. Flats, light-housekeeping rooms, or rooms and board are available.

1. Write letters to friends who live in Vancouver and ask their advice about the part of the city to locate in.
2. Write to other friends who have visited in Vancouver, tell them what you want, and ask their advice about choosing a flat, rooms, a hotel, or rooms and board.
3. Write the answers to these letters, giving advice about the part of the city in one letter and addresses of a private hotel, some apartment houses, and a private family offering room and board, in the other.
4. Write a letter to each of these addresses asking for terms.
5. Write the answers from the lodging places.
6. Choose one, and write the letter engaging the rooms for a certain date.

(c) Next plan your outfit and luggage. Light-house-keeping rooms are not, ordinarily, over-furnished. If you have chosen these, you will need to take with you a few household utensils. Butter and eggs are very expensive in cities. If you live on a farm, it will be economical to take these with you. As you are going to have a pleasant restful outdoor vacation and not to show off your clothes in a fashionable hotel, you will not need many clothes, but these should be chosen with your probable needs in mind.

1. Make a list of household utensils to be packed in a small trunk by themselves.
2. Make a list of the articles of clothing you expect to need.
3. Write a letter to a department store ordering a bathing-suit.
4. Write to a sports' goods house asking for prices of tennis racquets and golf clubs.
5. Order a new racquet and a pair of tennis shoes.
6. Write to a tailor in town asking for samples of goods to make a travelling-coat.
7. Write, enclosing chosen sample, order the coat, and ask for a fitting.
8. Write a note changing the date of the fitting and giving a suitable excuse.
9. Make a list of the articles you will pack in your personal trunk in the order you will pack, beginning at the bottom.
10. Make a list of the articles to be packed in your suitcase or handbag for use on the train.

(d) The next step is to arrange your stopovers, tickets, and sleepers. By some routes you will have choice of more than one railway and several places to stay over where the scenery is beautiful and the accommodation good.

1. Write to the city office of each railway company, mention your plans, and ask for illustrated booklets describing scenery and accommodation.

2. Write a friend who has made the trip and ask his or her advice about where to stay over.
3. Write your friend's answer.
4. Discuss information and examine the booklets. Choose the place you wish to stop over.
5. Write the railway company asking for a time-table, that you may compare trains and plan your trip.
6. Having examined the time-table and chosen your train, write a statement of your journey, showing date and hour of arriving and leaving each point of change or stopover.
7. Write each hotel where you intend to stay and reserve rooms for that date.
8. Make an oral statement to your banker explaining your plans and needs. Buy travellers' cheques, or drafts, or arrange for a letter of credit.
9. Make an oral statement to the ticket agent explaining just how you wish to be routed and what privileges you wish with your ticket. Buy the ticket.
10. Find out relative advantages of upper and lower berths and staterooms, the cost of each, and reserve the necessary berths for the night to be spent upon the train.
11. Write a cheque for the amount of ticket and berths.
12. Telegraph the date and hour of your arrival to the lodging house you have chosen.
13. Telephone to the drayman asking him to call at such an hour for your trunks.
14. Make a list of the magazines and books you will take with you upon the train.
15. Bind information, booklets, letters, statements, and lists together into a handbook.

Suggested letter projects:

1. Plan and arrange a holiday trip to Europe, visiting different points in England, Scotland, Holland, Belgium, France, Italy, and returning by the Mediterranean to New York.

2. You wish to build a silo upon your farm. Plan the steps you must take. Write out all the statements, estimates of costs, orders, letters, telegrams, cheques, receipts, and other documents in connection with building it.

3. You are the business manager of a firm importing sugar from the West Indies. Trouble has arisen at your buying depot in one of the Islands. Make all arrangements for the quickest possible trip and write out the report you will make to your Board of Directors when you return.

4. Imagine yourself to have been Verèndrye. List carefully all the facts you would have known about Western Canada before your trip. Plan your exploration. Make a statement of your hopes and plans to a group of Montreal business men of that period, whom you hope will aid you with funds. Prepare a map showing your route. List and order all necessary supplies. Write to business men in Quebec and in France asking for funds, and promising large gains. Write three reports made at successive points in the journey, to your backers.

5. Imagine you are a member of Drake's crew on the *Golden Hind* in his journey round the world. Write a series of letters home describing in each a strange, new country, an incident of the life on ship board, a fight with the Spaniards, Drake and the members of his crew, storms encountered, hardships undergone. Bind your letters into a booklet.

6. Imagine you are on a tour of India, China, Japan, Hawaii. Write a series of letters to your mother describing your journey, different places visited, modes of transport, climate, industries, inhabitants, companions, pleasures, beautiful scenery, etc.

REPORTS

In every community there are institutions, utilities, and enterprises which it behooves a good citizen to understand. The composition class is in every way specially fitted for training young citizens, and the study of community institutions lends itself to treatment as a composition project.

An investigation followed by an oral or written report makes an excellent project. Like most other undertakings, it may be arranged either as an individual or as a group project. Information may be obtained by observation, by discussion with the people

in charge or with members of the community, or from books, magazines, newspapers, and advertising literature. Jot down all the facts in a note-book. Collect pictures, snap-shots, samples of goods, and clippings to use in preparing the report. When your data is as complete as you can make it, a class period may be devoted to the discussion and arrangement of the material. A plan for the report should be drawn up. Members of the class then write their reports.

Prepare a report upon the milk supply of your town:

The mortality among children is, comparatively, very high. Their health, and indeed the health of the whole community, depends very greatly upon the purity of the water and milk supplies. Such an investigation is of practical value and may be conducted somewhat as follows:

1. Find out how many and what companies sell milk in your community.
2. Make a trip to the central depot of each company (one pupil may be appointed to go to each). They will be glad to show you about.
3. If possible, someone should visit also the farm and stables from which the milk is brought.
4. Find out every step the milk takes in its passage from the cow to your table.
5. Find out what breeds of cows are the best for various purposes.
6. Find out what sanitary laws should be obeyed in stabling, milking, and bottling, what are the various systems of delivery, what is meant by pasteurizing, and through what other processes milk may be passed.
7. Make a report describing what you believe to be ideal dairy conditions.
8. Make a report upon the dairy conditions in your community.

9. Make a report comparing the two.
10. If the reports of your findings have been given orally, put them in writing also and bind all the material into a booklet.

Other subjects for investigation and report:

| | |
|---------------------|----------------------------------|
| The water supply. | Important industries of Canada. |
| Street-car system. | Provincial health laws. |
| Postal system. | System of government. |
| Building roads. | Community fair. |
| Great public works. | Home projects in gardening, etc. |
| Pioneer days. | Great inventions. |

ADVERTISING

Modern advertising is so many-sided and so fascinating that it fairly blossoms with delightful and practical projects. Posters are possible even for Grade I; while the knowledge, ingenuity, and skill of the seniors still find a challenge in them. A poster is a large placard prepared to be put up in a public place and illustrating, by picture and pithy sentence, the values of some article. To make a poster you need a good-sized sheet of heavy paper. Cut it to an attractive shape and illustrate it with cut-out or original pictures, questions, mottoes, rhymes, sentences, or paragraphs. The class may plan a series of posters, each member being responsible for one; or each pupil may by himself prepare a series, which he will exhibit to the school when he has finished them.

Poster projects:

| | |
|--------------------------|---------------------|
| How to be healthy. | A white goods sale. |
| What to eat. | Meadowbrook butter. |
| Where to buy shoes. | Church bazaar. |
| Where to spend vacation. | Making maple sugar. |
| Own your own home. | Salmon canning. |
| Hudson's Bay Co. | Bulb cultivation. |

General advertising projects:

Let each pupil choose a profession and prepare his professional card for insertion in the newspaper.

Plan and write a "Lost and Found" column for the local paper.

Write a full-page advertisement for a department store. Each pupil may be responsible for one department.

By drawings and descriptions plan the arrangement of a show window for a store selling anything you like.

Write advertisements for teachers to supply all the schools in your community.

A prize is offered for the best advertisement featuring a new kind of flour. Let all compete.

Prepare rhymes for an advertisement of a new make of furnace.

Let the school compete as to which pupil prepares the best verse or sentence advertising candy.

Cut advertisement pictures from the magazines and write suitable sentences or rhymes for them.

Prepare posters, cards, banners, rhymes, songs, and sentences advertising the school concert.

DIARIES

A diary is a private record of the daily events that seem to you interesting or important. English literature possesses many famous diaries, which supply valuable pictures of life in other times as well as much interesting reading. A diary, like a letter, may be the most fascinating or the duller kind of literature. Pupils should not be allowed to make dreary little records of the weather conditions or of eating, working, and sleeping. True, a diary is private, but for one's own sake only well-written items of real interest should be tolerated.

Secure or make a small book with a stout cover,

Prepare a cover design involving the word "Diary" and your name. Make a note each day, or whenever anything interesting happens. Express each thought in a correct sentence or a complete paragraph. Be careful of spelling, writing, and punctuation. Place each entry squarely in a fair space with the date at the top. Illustrate your entries with cut-out pictures, snap-shots, line or mass drawings in pencil, ink, chalk, or water-color. Most diary projects are individual, but a class diary makes an excellent beginning, because in the discussions preceding the writing of the entries the kind of thought or incident to enter may be pointed out to the pupils. The class diary is a pleasant souvenir for the graduating class to leave behind, or for the pupil or teacher who is leaving, to carry away.

Diary projects:

Keep a "Home Diary" for one week. Make an entry about each member of the family.

You are travelling in a foreign country. You can send mail out only once a month. Prepare a diary of the month's experiences to send home instead of a letter.

Keep a diary of the doings of your dog for one week.

You are a Chinese boy. Keep a diary of your doings for a week.

You are La Salle on your voyage to the mouth of the Mississippi. Prepare your diary of the voyage.

You are a captain of a sailing-ship on a three months' voyage carrying timber from Vancouver to Liverpool. Write up the ship's "Log".

You are a schoolmate of Tom Brown and East. Write the diary of a term's escapades.

You are a cast-away upon an uninhabited island and live there three months. Make a record of your doings.

Prepare the log of the first steamship which crossed the Atlantic

You are a nurse who has charge of a very cranky, rheumatic old man spending the winter in the Bahamas. Keep a diary of your experiences.

You are an explorer in the far north. You are frozen in for the winter. Write the diary of the camp.

LITERARY STUDY

The study of any piece of literature makes a delightful project. The pupils of one or more classes may form a "Reading Club" to study any piece or kind of literature which interests them. Many oral and written composition exercises are involved in such a project. Let a list of the different divisions of the subject first be made as of "The Legends of King Arthur":

The period in history.

The historical Arthur.

The story Arthur.

The state of the country.

The Round Table.

Each of the knights as: Lancelot, Galahad.

The Holy Grail.

The last fight.

Geoffrey of Monmouth.

Each pupil should choose one phase of the subject and prepare to speak or write upon it at the club meetings. A record of the transactions of the club should be kept by the secretary, and the minutes of its meetings, combined with the "papers" read by members, will make a useful booklet.

CHAPTER VIII

THE CRITICISM OF COMPOSITIONS

Criticism of the pupil's composition serves three purposes: It is a guide to the teacher as to further instruction needed; it is a guide to the pupil, marking mistakes to be avoided and excellencies to be repeated in future work; and it exhibits to both teacher and pupil the progress which the latter is making.

As far as possible, every piece of oral or written work done by the pupils as a regular composition exercise should be criticised. With the juniors, interest as well as progress depends upon the teacher's looking over the work. Commendation is the most powerful stimulus towards a second effort. If steady improvement is desired, both teacher and pupil must know regularly what errors are made and what instruction is required. Criticism will vary in thoroughness. The labor may be shared with the pupil and with the class, but it should invariably be given.

Criticising every piece of composition work done by the pupils, either in rural school or in a city grade, is a great deal of work, but there are several ways of reducing it to possible proportions. It is a thoughtless teacher indeed who "marks papers" conscientiously until two o'clock in the morning and is out of temper with the class upon the following day. Limiting the oral and written practice to one, two, or three sentences or to a single paragraph is a great help to the busy teacher. Exercises so short reduce to a minimum the

chances of error. At first thought it may seem that the chances are too few and that a pupil so limited will not advance, but experience proves that he profits in two ways. He has little to do, hence he has both time and energy to do it well; and, as only two or three errors disfigure his work, he is able to remember and to avoid them the next time.

Oral composition which is criticised when delivered saves the teacher's out-of-school time. Most rural school pupils have far too little oral practice, because the teacher's time is, necessarily, so taken up with instruction. Even the rural teacher could and would spare half an hour twice a week, however, if he knew that during that time all the children in the school would participate in the practice, and that each would be helped to correct some particular fault. Limiting the compositions in length enables him to accomplish both these ends, for, giving a few sentences each, the whole school may speak and be criticised in one period. Story reproduction and the longer informational speeches of the seniors may be given in relaxation periods or upon Friday afternoons, with private criticism to follow.

The "practice lesson" method in written composition, suggested in Chapter I, places the latter upon much the same basis as oral composition in the matter of criticism. In the written "practice lesson" the discussion of the material, writing of the exercise, criticism, and correction may all take place in the same half-hour, or, if the subject requires it, two, three, or more periods may be devoted to a single exercise. In any case, mistakes are pointed out and suggestions for improvement made while the exercise is being written. There are

no papers carried home to be marked by the light of the midnight lamp. This method leaves only the longer written compositions of the seniors to be marked out of hours.

Teaching the pupils to criticise their own work is, however, the greatest time-saver and the most profitable method. In preparing a brief exercise, the children think out their material carefully and have time to go over it again and again, themselves correcting most of the mistakes in form. Even little children know quite well when their exercise is neatly written. They can tell whether or not they have begun and ended each sentence correctly, and they can find out whether or not each word is properly spelled. The criticism of a paragraph already worked over in this fashion takes very little of the teacher's time, and is many times more useful to the pupil, for he has worked into the spirit of what he has said and is ready for criticism in a way impossible to one who has spoken extemporaneously or written several pages in haste.

In general, justice is the first principle of worthy criticism, but it may well be tempered with mercy to the weak. There are few compositions in which the teacher, eyes and ears sharpened by interest and hope, will not find something to commend. When this has been dwelt upon, the truth about faults is easier to bear. If his thoughts are commonplace, he uses good English or, perhaps, writes legibly or spells well. If he has difficulty in learning to make complete sentences, some gleam of imagination lights the picture in his mind and shines through his speech or falls upon the paper. Every normal human being has some small gift to use as a lever in lifting the world. Gentle

with the slow child and strict with the talented, the wise critic helps the former to confidence, and teaches the latter to feel that severe criticism is the only fitting compliment to his gift.

In each exercise there are two matters for the critic to consider: the thought and the form. The thought is by all odds the most important, but the relation between the two is such, in the child's composition as in the greatest literature, that the weak has at all times the power to confound the strong. The form of expression is only a means to an end, but, unless the means is effective, the end is not attained. If the thought is not clearly expressed, it cannot be fruitful. Hence, in both oral and written composition, form has an importance somewhat out of proportion to its abstract value.

In the school-room, too, form has additional prominence. The thoughts of young children are seldom very interesting to anyone but themselves or their mates. The teacher generally regards them merely as excuses for expression, and the pupils themselves quickly adopt this point of view. Such an attitude soon undermines the quality of the thought. The children talk for the sake of talking and become parrots or windbags. To prevent this the teacher should keep the paramount importance of the thought uppermost in his own mind and emphasize it in every possible way for the children. In criticism, the thoughts should always be commented upon and the effect of the form of expression upon them pointed out. Children soon learn to question and to criticise their own thoughts. Even the short thoughts of the juniors are true or untrue, interesting or uninteresting; and young

authors can themselves decide upon the latter and find out the former. Senior pupils may test their thoughts by considering whether or not they are useful as well as true and interesting.

The school-room holds three possible critics: the class, the author, and the teacher. The class alone is qualified to say whether or not it could hear and was interested. The author has usually (not always) the advantage of knowing what he wished to say. Otherwise, he is somewhat handicapped, as his eye, ear, and mind are apt to repeat the same mistakes. The teacher in most schools is a very busy person. He is engaged to give instruction, guidance, and correction, not to do for boys and girls what they can quite well do for themselves. He has, or should have, no time to mark again and again the same small errors of form which result from pure carelessness. The teacher is, however, the only safe critic of the thought and the final authority in all doubtful matters of form.

For all oral compositions the class is the audience. Every speaker knows that the success of his remarks depends very greatly upon the hearing he gets. If oral composition is to be a profitable exercise, a sympathetic audience is essential. Constructive criticism is always welcome, but the carping spirit which prompts hands and voices eagerly to call attention to petty faults of form and manner will kill any speech, be the orator never so confident. Each member of the class must speak in his turn; each in turn receives criticism. The best have much to learn, the weakest only a little more. Pride in good work, a fellow feeling for failures, interest, attention, and sympathy on the part of the audience create the atmosphere needed for good oral

work. The class must be taught to seek what is commendable in the humblest effort and to remember that first. Only he who has discovered something good in the speech is capable of criticising it effectively.

The class, like the author, is easily and quickly trained to detect all formal errors in either oral or written work. Beyond these points, the class is not likely to be a very constructive critic. Quick and often accurate in pointing out mistakes, the group is less helpful in suggesting the correction. It is a step forward to be sure, when the pupil realizes his mistake, but with any serious error the great matter is to show him how to correct it. As a rule, the teacher must do this. It used to be the custom to have the written compositions read aloud and criticised by the pupils. It is a slow and not always very effective method. Reading aloud one's own composition is a serious ordeal to the timid and an opportunity to the vain. Occasionally, it is a pleasant variation and a wholesome exercise; practised exclusively it is apt to be tiresome and may reduce criticism to ineffectual dulness.

In all matters of form, at least, the author may quickly become a satisfactory critic of his own work. From Grade II onward, he should be taught always to criticise and as far as possible correct his own work before handing it to the teacher. A pupil should feel it a disgrace to have the teacher *see* any mistake which he himself could correct.

In oral composition, when class and teacher have commended, if commendation be possible, the speaker himself should first mention any breaches of the common rules which he is aware of having made. When a written exercise is complete, the author should

read it over at least twice, looking for mistakes. He knows quite well whether it is squarely placed on the paper, neatly written, correctly spelled. A glance will decide these points for the teacher, and, if the exercise does not look well, it should not be accepted, but should be returned to the author to be made fit for criticism. It is undignified as well as a waste of time for the teacher of intermediate or senior grade pupils to accept soiled, badly-written, ill-spelled compositions. If necessary, a senior pupil may be appointed to receive all junior exercises, turning back those which are obviously careless. If the office is passed about among the older students, so that the work is not burdensome, the experience is a valuable one.

Faults of expression fall, generally, into one or other of three classes, each of which may be discussed with the pupils. Faults of form are at once the most noticeable and the most habit-forming. It is essential that they should be eliminated as early as possible. Hence, "points of form" may be made the subject of individual and class criticism even in the primary grades. The intermediate grades are especially interested in vocabulary work, therefore "faults in the choice of words" may be assigned to them for correction; while "faults in the arrangement of words" may be the special subject of criticism in the senior grades, where longer sentences, paragraphs, and compositions make such errors most common.

Common faults in form:

Untidy writing.

Careless placing on the paper.

Lacking title, space between title and beginning, margin indentation.

Incorrect spelling and failure to punctuate.
Sheet torn roughly from a note-book.
Careless folding of exercise.
Failure to sign the name.

Common faults in the choice of words:

A word used ungrammatically as: seen for saw; slow for slowly; him for he, etc.
A word used with the wrong meaning (a common fault with well-read children), as: extirpate for extricate; moderate for modify, etc.
A word used out of its natural sense, as: a grand time, a lovely cake, etc.
A word repeated within a short space (repetition) offends the ear. (Avoid doublets.)
Too many words (redundancy) obscure the thought.
A word used unmelodiously, as: "The black big dog"; "we sat back with a bang of disgust"; "He had poor points"; "Her voice sounded hard," etc.

Faults in the arrangement of words:

Incomplete sentences.
Rambling sentences that have too many conjunctions.
Awkwardly-placed phrases or clauses.
Grammatical errors involving groups of words as of tense, transition, connection, etc.
Sentences not logically connected with those coming before and after.
Failure to give a topic sentence when really necessary.
Failure to build up to some climax in the paragraph.

Faults peculiar to oral composition:

Standing awkwardly.
Moving restlessly while speaking.
Speaking too softly, too quickly, too loudly.
Failing to look at the audience.
Failing to pronounce the final letters of words.
Failing to make distinct breaks between the sentences.

Not dropping the voice at the end of a sentence.

Inserting "ah", "so", "and", "well", etc., between the sentences.

Beginning the sentence in one way and reforming it when half-way through it.

To help the children criticise their own work and that of their classmates, "composition standards" may be agreed upon, written in a conspicuous place on the blackboard, and left there for reference. If blackboard space is scant, the class in hand-work may prepare some large cards, with the "standards" printed upon them in large black type, and hang them where everyone can see them. To these "standards" the pupil refers when he has finished his oral or written exercise, and by them he corrects it in all formal details. Most teachers will prefer to make standards for their own classes, including in them the points which they have taught or wish, for the moment, to emphasize. The following are intended to be suggestive only:

ORAL COMPOSITION STANDARDS

For primary grades (1—3):

1. Did you stand straight?
2. Could all the children hear what you said?
3. Did you use "aint" (substitute any speech error common to the grade)?

For junior grades (4—6):

1. Did you stand straight and still?
2. Did you speak distinctly?
3. Did you use any forbidden words?
4. Did you speak each sentence by itself (omitting "and", "so", "ah", etc.)?

For senior grades (7—8):

1. Did you stand easily (gracefully)?
2. Did you use a pleasant voice?
3. Was each word well chosen?
4. Was each sentence about the topic?
5. Was each sentence correctly and musically constructed and arranged.

WRITTEN COMPOSITION STANDARDS

For junior grades (4—6):

1. Is it squarely placed on the paper?
2. Did you remember the margin and indentation?
3. Is it neatly written?
4. Is every word correctly spelled?
5. Has each sentence a capital and the proper end mark?

For senior grades (7—8):

1. Is your exercise attractive in appearance?
2. Are there any mistakes in spelling or punctuation?
3. Is your "form" (for sentence, paragraph, letter, or longer composition) perfect?
4. Is each word well chosen and accurately used?
5. Is each sentence logically connected with the preceding one?
6. Is each phrase and clause as musical in itself and as melodiously placed as you can make it?

The teacher is the only satisfactory critic of the thought and of the more subtle elements of expression. When exercised in the right way, the critical is one of the noblest of literary faculties. No one needs a developed taste and a trained critical faculty more than the teacher of children. The choice of the literature to be taught in the earlier Public School grades is, in great part, left to the teacher. Upon his taste

and judgment depends the first view of the imaginary world which the pupils get. Yet teachers in training are seldom, if ever, instructed in any principles of literary criticism. When they have left school, they have nothing to guide their choice of literature for the pupils, except the taste for thrilling or romantic adventure which their teen-age reading has bred in them, a vague feeling that poetry or stories "with a moral" are the right kind for children, and a secret conviction that all "good literature" is dull. Years and experience sometimes develop the critical faculty; meantime the children suffer.

The teacher, who has no power to distinguish between good and bad literature beyond the ability to notice mistakes in spelling or in grammar, has little to give the pupils either in the matter of models or of composition criticism. Such a teacher may be a corrector of the pupils' work and so perform a useful, if humble, function; but he cannot be a critic whose office it is to "taste" thought and expression; to accept or discard it for reasons beyond mere correctness; to place untrue, insincere, and pompous work beneath the level of a school-child's scorn; and to blow wisely upon the smallest flame of truth, simplicity, directness, or originality which appears in the work of the child. Obviously, the teacher can commend or condemn justly only if he himself has eaten of the fruit of the tree and learned to know good from evil.

The first point to consider is **CLEARNESS**. If the thought is strong and clear in the mind of the thinker, it will stand out plainly. Confused, rambling sentences express chaotic thoughts. What, after all, has

the speaker or writer said? If a definite answer can be given to this question, we have the first essential: there is a thought here. Again, this thought which we have gathered and briefly stated, is it accurate? Is this exactly what the speaker or writer meant to say? It is possible even for experienced writers to say one thing while meaning another. Or the expressions used may permit of more than one interpretation. If so they need remodelling.

Next, is it TRUE? In matters of fact the teacher-critic usually knows or can find out whether or not the statements made are strictly true. It will not do to form attractive theories and then fit the facts to them. Facts must be looked at squarely, and a theory formed which will explain them. In matters of fact only strict accuracy is to be tolerated. If the thought, as is very often the case, involves imagination, feelings, or opinions, the matter is more difficult. It becomes a question of SINCERITY rather than of truth. Sincerity in expression is a jewel to be sought above all other things. It makes commonplace thoughts arresting and commonplace characters worth while. It is rare enough. We Anglo-Saxons are a sentimental race. We draw veils of misty words over unpleasant truths and carefully hide our real feelings even from ourselves. Our little children tell the teacher not what they really think or feel, but what they think the teacher wishes them to think or feel. Our minor poets sentimentalize over birds and flowers, attributing to them ideas and emotions carefully cultivated in the hothouse of the writer's mind. Our current writers drape unsound thinking and false philosophy in the colors of the flag. Such habits breed dishonest think-

ing and dishonest living, as well as dishonest speaking and writing. Feelings and opinions may be wrong, but if they are sincere they command respect. Affectation is the unforgiveable sin.

Children can be trained to say frankly what they think and feel. If it is wrong, they can be helped to see that it is so and to change their opinions. When we have begun to teach them to be sincere, we shall have begun to disprove the reproach that the Public School is a great machine and turns out the children as like as buttons.

If the thought expressed is sincere, is it also WORTH WHILE? It is not worth while to tell even sincerely what will interest no one; to repeat, for the sake of talking, what everyone knows; and it is very seldom worth while to criticise other people or to hurt their feelings.

Have you expressed a thought?
Did you mean what you said?
Is it true?
Is it sincere?
Is it worth while?

These are the questions to ask in regard to the thought of any speech heard or article read. They are not many or difficult.⁽¹⁾ Answering them in connection with one's private reading leaves one with a definite gain in information or opinion. Answering them to

(1) The questions suggested to the teacher touching both thought and form are "samples" only. They do not pretend to cover the whole ground nor to dictate to anyone. Each teacher has his own gifts of judgment and taste, and his criticism corresponds to them. The questions are intended to be suggestive merely.

oneself, while listening to a pupil's oral or written composition, enables one to give constructive criticism and a just estimate. The pupils who have practised criticising the form of their own work, come in the senior grades to regard the thought critically also, and little by little to judge wisely of the truth and value of the thought as well as of the melody of the expression.⁽¹⁾

(1) For graded compositions which may be used as guides in marking see Appendix D.

CHAPTER IX

TEACHING GRAMMAR IN THE COMPOSITION WAY

The study of language has always been an important factor in education. For centuries, indeed, education meant the study of Latin and Greek. As these languages are dead, a permanently true description of their structure is possible. Such a system of grammar once worked out, the master had only to drill his pupils in it and later to introduce them to the literature of the language.

This was satisfactory, so long as education was required only to teach the leisured classes how to use their leisure. When a "labor" world arose and demanded education for its children, parents and teachers alike realized that something more was needed. It was no longer enough that education should teach students to use their leisure wisely, important as that is; it became necessary to teach them also how to live their working lives in a better way. Then science invaded the curriculum and routed the classics.

The primary importance of the study of English at once appeared. Progress in the sciences waits upon a correct understanding and use of language. When only the rich were educated, it was unnecessary to teach the speaking and writing of English, because boys and girls who come from cultured homes speak correctly, and those who read much write well. But the sons and daughters of the working world do not necessarily come from cultured homes, and they do

not read widely. They must be *taught* to speak and write English.

Convinced of this, the schoolmasters arranged for the English language a grammatical system patterned upon the Latin which had served them so long and well. English is a living language, and the system did not fit very closely, but high promises were made for it: "The value of the mental training obtained in the study of language is very great." "Grammar is the science of language; it will teach you to speak and write English correctly."

The system has had a long and faithful trial, and teachers now admit that it has not fulfilled the promises made. The study of grammar will not insure that children speak and write correctly, the mental training obtained in memorizing definitions and examples is negligible. The use of language in speech or in writing is a habit. A habit-forming method must, therefore, be used in inculcating the correct use. Teachers now realize that teaching pupils to speak and write correctly must be done **DIRECTLY** by the practice of composition, not **INDIRECTLY** by the study of grammar.

Experience proves that we cannot afford, however, to dispense with grammar altogether. English is a wonderfully "free" language. You may say what you have to say in a greater variety of ways than any other western language allows. A knowledge of the simple facts about the structure of language in general, and of the English language in particular, suggests to young speakers and writers these different ways of expressing themselves. Some knowledge of grammatical terms and classifications is necessary in the discussion and

criticism of composition. There are, also, certain ways of saying things which are not used by cultured people. These must be made taboo. Undoubtedly, some grammar must be taught. How much shall we teach, and how shall we teach it?

The school-days of boys and girls are short. We have no time to waste. To teach them to speak and write correctly is the purpose. Take it as the basis of selection. Choose to teach all those grammatical facts which will improve speaking and writing; all these and NO OTHERS. The sentence is the unit of speech. What facts of grammar are there which bear directly upon the structure and use of the sentence?

The simple sentence is the first care of the composition teacher. During primary years much time is spent in teaching pupils to use a "complete" sentence. Will it help them to be taught the definition of the sentence? Experience proves that it does not help very much. The child must develop "sentence sense" and the "complete-sentence habit". Practice is the great factor in developing the habit, but teaching the forms of polite address (Yes, Miss Brown, &c.), the form of the complete answer, and the use of the capital and period do contribute to the development of "sentence sense". Again, children are, in daily practice, familiar with the form and use of the question and command. Knowing the names, appearance, and use of the three kinds of simple sentences helps in developing the instinct and introduces a desirable variety in the spoken and written practice exercise. Teach, then,

To Grades I and II : The form of the complete statement, with the capital and period.

To Grade III : The three kinds of simple sentences: statement, question, and command, with capital and the proper end mark.

Pupils entering the intermediate grades have more thoughts to express, and they tend to express them in greater detail. They need a longer sentence. The tendency to use a long loose sentence connected by a succession of "ands" must be combated. Adjectives, adverbs, phrases, and clauses are the logical antidotes for the "and" sentence.

To make these natural enlargements conscious and useful involves teaching the basic elements of sentence structure: the subject and the predicate. These, again, open to the pupils a new source of variety in sentence arrangement. They meet and begin to use consciously the reversed statement. The noun, the pronoun, and the verb are the natural centres of the subject and of the predicate. Teaching these terms helps the pupils to identify the subject and predicate and makes possible a kind of primary classification of the new vocabulary, which it is the great composition business of the intermediate grades to acquire. Teach, then,

To Grade IV : The subject and predicate of the sentence, the noun, the pronoun, and the verb.

Teaching the fundamental elements of sentence structure prepares the way for the enlarging, the varying, the modifying elements. Adjectives and adverbs, singular and plural nouns and pronouns, masculine and feminine gender nouns and pronouns, these are at once the adornments and the modifications of the simple sentence. They provide innumerable fas-

inating vocabulary exercises. As "vocabulary work" they present not the smallest difficulty, and they make it possible to express not only more meaning in the sentence but also a more exact meaning.

Phrases and clauses are adorning and modifying elements also, the phrase by way of description, the clause chiefly by way of explanation. The enlargements of the subject and of the predicate should, from the first, be treated in exactly the same way, whether they appear as single words, as phrases, or as clauses. To the child to whom no difference except of size has been pointed out, "masked", "with a mask", and "who had a mask" are equally, and simply, enlargements of the subject in the sentence: "The masked man appeared." To pupils long familiar with the term "enlargement" the distinction between word, phrase, and clause is simple, when the time comes for pointing it out. There is no difficulty there, hence the pupils will find none, unless the teacher puts one there by his method of presentation. Teach, then,

To Grade V : The enlarging and varying elements of the sentence: the adjective, the adverb, the phrase, and the clause.

Prepositions, which introduce phrases, and conjunctions, which introduce clauses and join them to their neighbors, follow naturally the study of the phrase and clause. Do we need to teach them in the Public School? Will the recognition of a preposition or a conjunction, with some understanding of their function, improve speech or writing? These are the abstract elements of the sentence. The meaning of the words themselves too easily disappears behind their relating or joining function. There is no part of speech which older

pupils so frequently misuse as the preposition. This is particularly true of our foreign-born citizens. Correct usage must be taught in composition as part of the regular vocabulary work, but the name and function of the words must be known before effective vocabulary exercises in their use can be set. The "little" words attract the eye to phrase and clause, and knowing about them does much to help boys and girls to place phrase and clause in the best order.

The interjection, too, though not a part of speech, is easily recognized, interests the pupils, and makes possible another variety of sentence.

In Grades V and VI the paragraph becomes the unit of formal speech and writing. Pupils need now to study the effect of a group of sentences. They are quick to feel the abruptness of a group entirely composed of short ones, and the "carrying" effect of long ones. With interest in and need to use the still longer sentence, comes the need to distinguish simple, complex, and compound sentences. When clauses and conjunctions are already familiar parts of the sentence, the distinction between the complex and the compound sentence is simple enough. In learning to arrange details and in studying paragraph structure, a knowledge of the compound and complex sentence is desirable. Teach, then,

To Grade VI: Prepositions, conjunctions, and interjections. The simple, complex, and compound sentence.

With the twelfth to the fourteenth year, reason begins to mature, and it becomes possible to sum up the grammatical facts already known; to supplement them with others; to relate them to one another,

binding them together into an orderly, useful body of knowledge; and to recognize that body as "grammar". Grade VII and Grade VIII are still Public School grades, however. Pupils are still to be taught only that which will have a direct bearing upon their speech and writing. The teacher should take care that simple points are not obscured for the pupils by his (or the grammarian's) wider knowledge, which sees and attempts to provide for difficulties which to the pupils are not difficulties. The details taught in the senior grades should be only those absolutely essential. The simplest terms should be given and the most natural definitions used.

The outline of grammar for Grade VII and Grade VIII which is suggested here has been tried with happy results for both teachers and pupils. Each teacher will, of course, wish to make his or her own adaptation of it. To the experienced teacher it will seem at first that "there is not nearly enough grammar here". Let him consider carefully whether he is not merely confusing his young students with unnecessary detail. To the young teacher the outline is recommended as containing ALL the grammar that will help Public School pupils towards improvement in speaking and writing. It is intended, of course, to be supplemented by plentiful exercises in the correct use of the forms which the pupils are apt to use incorrectly. Teach what is suggested. Do not try to teach more. But make the pupils feel that they must be 100% efficient in these points.

Suggested for Grade VII:

A. The Study of the Simple Sentence:

1. Definition

2. Kinds: Assertive
Interrogative
Imperative
Exclamatory

3. Detailed Analysis:

Subject: word
Enlargement of subject: phrase
clause

Predicate: word
Enlargement of predicate: phrase
clause

Completions of predicate: object (completes the verb by answering the questions "who" or "what" about it).
subjective complement (completes the verb by modifying the subject).

B. The Parts of Speech:

1. The Noun: Definition—A noun is a name-word.
2. The Pronoun: A pronoun stands instead of a noun.
Uses: Subject of a verb.
Object of verb or preposition.
Subjective complement.
To show possession.
3. The Verb: Definition—A verb tells of doing, having, or being. Use—Predicate of the sentence.
4. The Adjective: Definition—An adjective describes or limits a noun. Uses—Describes a noun; completes the predicate.
5. The Adverb: Definition and use—An adverb describes or limits a verb.
6. The Preposition: Definition and uses—A preposition introduces a phrase, takes an object, and shows the relation between its object and the word which the phrase describes.

7. The Conjunction: Definition and use—A conjunction joins words or phrases or clauses.
8. The Interjection: Definition and use—An interjection expresses sudden feeling.
9. The Phrase: Definition—A phrase is a group of words which does the work of a single word. Use—It enlarges the subject or the predicate.

C. Detailed Analysis of Simple Sentences.

Suggested for Grade VIII:

A. The Study of the Simple, Complex, and Compound Sentence:

1. Kinds of Sentence (according to form):

Simple
Complex
Compound

2. The Clause: Definition and use—A clause is a group of words which does the work of a single word and which has a subject and predicate.

Kinds: Principal

Subordinate: Noun
Adjective
Adverb

3. Clausal Analysis (of reasonably complex sentences; avoid the compound-complex sentence in Grade VIII):

Identify the clauses.

Indicate their relation and thereby classify them.

4. Detailed Analysis (for review).

B. Parts of Speech: Classification and Inflection.

1. The Noun: Proper and Common Case: Nominative
Neuter and Gender nouns: Objective
Masculine Possessive
Feminine Number: Singular
Plural

correct to say, "It is me"; but ten years from now it will, in all probability, be quite correct. And all the rules of grammar will not hinder the change. Nor should they.

The grammar of a living language is a description of its structure and the usages countenanced by educated people. Its function is to enable us to understand clearly what is written and to speak directly and effectively, by pointing out the best way of saying things and putting a ban upon the weakest way of saying them. By putting its ban—the ban of the cultured part of the nation—upon certain forms, grammar retards, though it cannot prevent, change. In short, the grammar of a language performs for the language exactly the same function as the Senate does for the government of the country: it is a stabilizing force.

When teachers have fully digested the fact that English grammar is descriptive, not legislative, the grammar lesson is conducted in exactly the same spirit as the lesson in elementary science. Here is a certain plant. We examine it to find out what it is like, how we may recognize it, for what it is useful. Here is a word (or a group of words). What do they do? What are they like? How shall we recognize them? How can we use them?

The successful teaching of the facts of grammar depends upon the strict observance of two principles: (1) Function is the ONLY basis of classification. If the word "run" is used as the subject of a sentence, it is a noun. If the verb "ate" has an object stated in the sentence, it is a transitive verb; if it has no object stated in the sentence, it is an in-

transitive verb. (2) ANY part of speech may be either a single word or a phrase: "Rain-in-the-face" is a phrase noun, "whatsoever" is a phrase pronoun, "having been hurt" is a phrase verb. This second principle is specially important in connection with teaching verbs, adjectives, and adverbs; but, from the moment of the presentation of the noun, pupils should be accustomed to recognizing ANY part of speech, whether it appears as one word or as several words. The observance of these two simple principles places pure grammar within the mental range of any normal child and cuts in half the difficulty of teaching it.

The old-fashioned grammar lesson began with a definition and ended with the recitation of the rule and the selection of examples. As exceptions are as common as conformances to many grammatical rules in English, the latter task was not always an easy one. Such a method is bad pedagogy. When the teacher has a grammatical fact to present, let him remember that it is to be used for a composition purpose, and teach it as he would teach the form of the business letter, the use of the comma, or any other fact in composition. Let him present examples, discuss them with the class and let the class draw its own conclusion and make its own definition if one is required. When a grammatical fact has been learned, it should take its place among the oral and written standards on blackboard or card, to which the pupils refer when correcting their own compositions. Referred to daily in this way, pointless drill becomes unnecessary.

For example: The teacher wishes to teach the classification of the verb. The pupils have already been taught to recognize the object as that part of the

sentence which answers the question "what?" about the verb. Function is the sole basis of classification. The matter, therefore, is a very simple one. Place upon the blackboard a number of sentences, some of which include objects while others do not. Ask the pupils to underline the verb in each sentence. Point out to them the way in which the action of the verb seems to pass over to the object—if there is an object. Divide the sentences into two groups: those in which the action of the verb passes over to an object and those in which the action of the verb does not pass to anything. The first class are called "transitive" verbs, the second "intransitive". The class may then be sent to seek and to make further examples of each class of verb.

OR, you wish to teach the pronoun to your class. Place upon the blackboard a sentence something like this:

"Jim's mother phoned Jim to come home from Jim's music lesson at once, but Jim met Jim's friend and went with Jim's friend to see the baseball game."

A very young class will tell you at once what is the matter with that sentence. Have them underline the words which seem awkward. Rewrite the sentence putting in the natural words. Underline the words that have been substituted. These little words which are put in to take the place of the awkward nouns are called pronouns. The class is now ready to define a pronoun, and they know for all time what is the use, in composition, of a pronoun.

Such presentation lessons should be followed not only by drills for practice in recognition and verification of function but also by drills with an obvious

composition purpose. For example, following the lesson on pronouns:

- A. (for recognition and verifying function)
1. In a page of your Reader find all the pronouns you can.
 2. Find out which pronoun is the most commonly used of all.
 3. Write ten sentences and then underline each of the pronouns you have used.
 4. Look at any little verse you can find. How many pronouns are used in it?
 5. Write a short paragraph using no pronouns. Underline all the nouns that seem awkward, rewrite your paragraph using pronouns in those places.
- B. (For composition practice)
1. In a page of your Reader find all the pronouns you can which are used in the subject.
 2. In another page find all those which are used in the predicate.
 3. Make a list of the subject pronouns and use each of them in a sentence.
 4. Make a list of the pronouns used in the predicate and use each of them in a sentence.
 5. Find all the pronouns you can which stand instead of the names of people and use each of them in a sentence.
 6. Find all the pronouns you can which stand instead of names of *things*. Use each of them in a sentence.
 7. Who can find a pronoun which seems to be used incorrectly?
 8. Who can report an oral use of a pronoun which is wrong and explain what is wrong?
 9. Read over your composition and underline each of the pronouns you have used. Is each one used correctly?

If the teacher will use frequent opportunities to call attention to the correct use of each new form learned and to recall its function; will require all sinners against new knowledge (as well as old) to correct their usage and give a reason for the correct form (when possible); if he will present new facts in the composition way and take the trouble to devise composition purposes for his drill lessons, grammar becomes a useful part of every-day school life and ceases to be a "memory training which does not train".⁽¹⁾

(1) For other suggestions as to methods of teaching the different facts of grammar and for many grammar-composition exercises see *Learning to Speak and Write*.

APPENDIX A

English Vocabulary Test, list as arranged by M. M. Terman.⁽¹⁾

Procedure:

Say to the child: "I want to find out how many words you know. Listen; and when I say a word you tell me what it means." If the child can read, give him a printed copy of the word list (or write it on the blackboard) and let him look at each word as you pronounce it. With children 9 years or under begin with the first word. Apparently normal children of 10 years may safely be credited with the first ten words. Apparently normal children of 12 may begin with word 16, and 15-year-olds with word 21. Except with subjects of almost adult intelligence, there is no need to give the last ten or fifteen words as these are almost never correctly defined by school-children. Some children hesitate a little at first, thinking a strictly formal definition is required. In such cases encourage them. Say: "Just tell me in your own words; say it any way you please." If a child persists in refusing to define a word you think he should know, it is better to pass on to the next and to return to the troublesome one later. Above all, avoid helping the child by illustrating the use of the word in a sentence. If the definition as given does not make it clear whether the child has the correct

(1) The Stanford revision and extension of the Binet-Simon Scale.

idea, say: "Explain"; or "I don't understand, explain what you mean." Encourage the child frequently by saying: "That's fine. You are doing beautifully. You know a great many words." Never tell the child his definition is not correct, and never ask for a different definition. Credit a response in full if it gives one correct meaning of the word, regardless of whether that meaning is the most common one, and regardless of whether it is the original or derived meaning. Half-credit may sometimes be given but this should be avoided as far as possible. To find the entire vocabulary, multiply the number of words known by 180. (This list is made up of 100 words selected by rule from a dictionary containing 18,000 words.) Thus the child who defines 20 words correctly has a vocabulary of $20 \times 180 = 3,600$ words. ⁽¹⁾

Scores:

| | | | |
|---------------------|---------------|------------|--------|
| 8 years..... | 20 words..... | vocabulary | 3,600 |
| 10 years..... | 30 " | " | 5,400 |
| 12 years..... | 40 " | " | 7,200 |
| 14 years..... | 50 " | " | 9,000 |
| Average adult..... | 65 " | " | 11,700 |
| Superior adult..... | 75 " | " | 13,500 |

Vocabulary test list:

| | | | |
|----------|------------|-----------|-------------|
| Orange | plumbing | majesty | priceless |
| bonfire | outward | brunette | swaddle |
| roar | lecture | snip | tolerate |
| gown | dungeon | apish | gelatinous |
| tap | southward | sportive | depredation |
| scorch | noticeable | hysterics | promontory |
| puddle | muzzle | Mars | frustrate |
| envelope | quake | repose | milksop |

(1) *The Measurement of Intelligence*, by Terman, page 224.

| | | | |
|------------|--------------|------------------|--------------|
| straw | civil | shrewd | philanthropy |
| rule | treasury | forfeit | irony |
| haste | reception | peculiarity | lotus |
| afloat | ramble | coinage | drabble |
| eye-lash | skill | mosaic | harpy |
| copper | misuse | bewail | embody |
| health | insure | disproportionate | infuse |
| curse | stave | dilapidated | flaunt |
| guitar | regard | charter | declivity |
| mellow | nerve | conscientious | fen |
| pork | crunch | avarice | ochre |
| impolite | juggler | artless | complot |
| exaltation | incrustation | laity | selectman |
| sapient | retroactive | achromatic | ambergris |
| casuistry | paleology | perfunctory | precipitancy |
| theosophy | piscatorial | sudorific | parterre |
| homunculus | cameo | shagreen | limpet |

APPENDIX B

*English Vocabulary Test, words selected and arranged
by Dr. Starch.⁽¹⁾ (More difficult lists.)*

List I

| | |
|------------------|--------------|
| acta | mayonnaise |
| agriculture | mesotarsus |
| ambulacrum | miscue |
| abnormal | moon |
| araneida | musk |
| assagai | neovolcanic |
| awaft | to notate |
| barker | off-shore |
| belleric | organdie |
| bizarre | owlet |
| bonmot | parallel |
| bridle | to peal |
| butter-cup | personable |
| canon | to piece |
| catananche | pleurotoma |
| chancroid | portrait |
| to chop | prevailing |
| clearness | proveditor |
| collar | quadruple |
| to comprobate | rapt |
| constructiveness | reformer |
| correal | respectful |
| to cree | river |
| currency | rutter |
| death | sawmill |
| departmental | secessionist |
| difference | sex |

List II

| | |
|---------------|---------------|
| action | metabasis |
| aigrette | misgive |
| amentia | moorland |
| antagonism | mute |
| arbustive | Neptune |
| assent | noticeable |
| awry | oil |
| barometer | orgy |
| belonging | oxidizable |
| black | paranephritis |
| book | peavey |
| brighten | perspicuous |
| buttress | piety |
| cantharis | Plotinism |
| to catch | positive |
| change | to prick |
| Choripetalæ | to provoke |
| collectivity | qualifier |
| conational | rasorial |
| consumptive | to refuse |
| corresponding | rest |
| crenate | to roast |
| curtain | sabbatism |
| debentured | scabbed |
| to deplore | secretarial |
| diffluence | to shackle |
| disputable | to signify |

(1) *Experiments in Educational Psychology*, by Starch, pages 16 and 17.

| | | | |
|----------------|-------------|------------------|-------------|
| displayed | sigmoid | downright | small |
| to dow | to sluice | eaglet | Spanish |
| dysodile | spadroon | emancipationist | square |
| eloquence | spur | epigastrium | to stock |
| epicene | stipulator | evergreen | subspecific |
| evaporate | subregion | faddy | to swerve |
| faction | sweet | ferret | to taste |
| to flat | tarsus | flaw | then |
| forest | Theatin | to forgather | tissue |
| fubby | tip-burn | fulgurous | transire |
| to gazette | to transfer | Gelasimus | trunnion |
| glonoin | to trump | glossopharyngeal | uncharged |
| gyral | unbeseem | grass | upthrow |
| hautboy | upholsterer | Habenaria | vertebra |
| heterogony | vernier | hawk | walled |
| hordeaceous | waldgrave | heterotopism | wheat |
| hyperkeratosis | wharf | horner | zibet |
| to implore | zelotypia | hypnotherapy | |
| to infatuate | | imposture | |
| to interlay | | infidelity | |
| Italianate | | intermissive | |
| Jupiter | | Iva | |
| knowledgeable | | jusi | |
| Latin | | laudanine | |
| lewis | | libellary | |
| loam | | local | |
| Lycoperdon | | lymphoma | |
| mange | | manifest | |
| | | meadow-sweet | |

Directions:

Let the pupils check any words of whose meanings they are sure. Let them write out the meanings of those words they are somewhat familiar with. The teacher should ask them to define any difficult words which they have checked.

APPENDIX C

Test for the active vocabulary:

Directions:

Read the following sentences and in the space after or under each sentence, write as many words as you can think of that mean the same as and can be used in place of the italicized word in that sentence.

Example: He *irritated* me. Excited, teased, vexed, angered, provoked.

List:

1. An athlete must be *quick*.
2. We will *excuse* him.
3. The tall man was *awkward*.
4. A *village* is a small city.
5. The man was paid well for his *labor*.
6. She was *prudent* as a housewife.
7. He entered the *temple*.
8. Petroleum is an *oily* substance.
9. *Erase* the mark.
10. He was a *slow* person.
11. She was *weary*.
12. She was very *handsome*.
13. I intend to *retain* it.
14. The explanation was *clear*.
15. The gown was *dainty*.
16. The fox is a *sly* animal.
17. She was a *simple* child.
18. She had a *love* for beautiful clothes.
19. I *request* that you be quiet.
20. The government will *give* him a large tract of land.⁽¹⁾

⁽¹⁾ *Teaching to Think*, by Boraas, Appendix C.

APPENDIX D

*Sample compositions as graded by experienced teachers
for use as guides in marking.*

GRADE II (7 years)

I am a watch dog. I am very good for hunting and for getting in the cattle at night. The man that owns me can go to town and leave the children and they will be all right with me.

Grade: Good.

I was playing near the fire and I set my best Sunday dress on fire and I was sorry about it. My mother was sorry too.

Grade: Fair.

To-day was cold when I was coming to school my nose was cold and my face was cold my sister's face was cold and her nose. This afternoon was warm.

Grade: Poor.

GRADE III (8 years)

MY PET

Where I lived in Russia I had a pretty little dog. He used to go and look in the chicken nest for eggs because he liked eggs to eat. When he ate all the eggs he laid down in the nest and waited for more eggs.

Grade: Good.

I have a black kitty. When we have our shoes off he will play with our toes. One day I asked him what he wanted. He turned around and bit my nose.

Grade: Fair.

My pet is a bull dog named. He is brindle and white. He has sharp teeth.

Grade: Poor.

GRADE IV (9 years)

ROBIN HOOD

Robin Hood was chased from his home by Richard Cœur de Lion's brother into Sherwood Forest. After he had been running from his foe for a long time he lay down in the cool grass and fell asleep. When he awoke he swore an oath to take from the rich and give to the poor. He collected a band of archers like himself and called them his "Merry Men". Robin did what he said and helped the weak as long as he lived.

Grade: Good.

Robin was the best archer in all the country. One day the King's Knights came and destroyed his father's house, and stealing his father's riches. Seeing this, Robin had no heart to fight more so he ran to Sherwood Forest. Robin did not stop at the edge of the Forest for he knew that the King's men were close behind him. He ran on and on till he was exhausted he dropped down at the foot of an oak tree and sobbed and sobbed.

Grade: Fair.

Robin Hood's father was the Earl of Huntington. Robin Hood was a good archer and shot arrows. He lived in a castle with his father and mother. Robin Hood was a very wise man. He lived in a little village over in England. One day some men came and burned down the castle and chased Robin away into Sherwood Forest.

Grade: Poor.

GRADE V (10 years)

COLUMBUS AND THE EGG

Columbus had discovered the continent of North America before he returned. There were many honors bestowed upon him and many banquets given in his honor. The nobles became extremely jealous of him.

One day he went to a banquet and the nobles asked why all these honors were bestowed upon a common man and they said that any man could have done what Columbus did. He

asked them all to try to stand an egg on end, but they all failed. He tapped the egg on the table and said: "Gentlemen, it is the easiest thing in the world after you have been shown how".

Grade: Good.

Columbus discovered North America in 1492. On his return to Spain he was given a greetly cheer from his friends and King. The nobles were very jealous of him and said any seaman could go across the Atlantic. They thought he had no right to have such a great greeting.

At the banquet the nobles got jealous again. Then he got an egg he asked them to stand it on end. He broke the egg and said "Here you are."

Grade: Fair to Poor.

JOHN GILPIN

John Gilpin lived in London. He wore a hat and wig he was a very fat man and was not so very old he was stout. He was a witty man. He was a train band captain.

He and his wife were married for thirty years and now they were going to have a holiday. There were him and his wife and children three.

Grade: Poor.

GRADE VI (11 years)

THE SHOOTING MATCH AT NOTTINGHAM

The Sheriff of Nottingham had tried to catch Robin Hood many times but had always failed. At last he thought he would have a Shooting Match. The heralds went east and west, north and south to proclaim the news. Robin who had been in Lincoln town came home and told his "Merry Men" about the match. Some went as tinkers, some as friars and others as beggars.

At the Match the heralds first announced the rules of the game. All the men shot before a stranger in scarlet. He shot much the best. The three best shot again. Again the stranger in scarlet shot the best. The Sheriff gave him the prize and asked if he would join his service but the tattered stranger laughed and was gone. Then they knew it was Robin Hood.

Grade: Good.

The Sheriff had offered two hundred pounds as a reward for the capture of Robin Hood. He wanted to catch Robin Hood because a forester who had been killed was a relation of his. One day he called the heralds and told them to proclaim a shooting match. He said to himself, "Robin Hood will be sure to come. If he does not he is a coward."

When Robin heard of it he said to his band, "We will go to the shooting match because our sweet friend the Sheriff is offering the prize. Some of us will go as beggars, some as tinkers, some as friars. If I should win the prize, which is an arrow of beaten gold, I will hang it to the greenwood tree." The men were agreeable to this plan. They went and Robin won the arrow.

Grade: Fair.

The Sheriff thought that his chance had come to get Robin Hood for if he got him he would never get away. There is a shooting match at Nottingham to-day. If Robin is a good sport he will go. I will watch for him. Robin heard the news and hurried home to tell the news to his "Merry Men." Robin said, "There is a shooting match at Nottingham to-day and we must go. We are not to let the sheriff know who we are".

Robin and his "Merry Men" started off for Nottingham. The Sheriff was all ready to start when they got there. The Sheriff was seated beside the target. All the men shot once, all the people cheered and Robin won.

Grade: Poor.

GRADE VII (12 years)

(Original stories)

THE INDIAN'S TALE

When I was a boy my mother died and my father went to fight the strange pale-faces that had pieces of wood which would kill anything they wanted. One of these sticks killed my father. I became angry and collected my men to avenge him. I hoped also to capture some of the sticks.

After some travelling we reached a fort where I gathered my men close about me to hear my plans. I told them that six of us would go out in the open and shoot at the fort. The rest of the band of about one hundred would hide behind the trees.

The plan worked as we hoped. When the people saw so few Indians attacking them, they sent out thirty men to kill the six. At this all my Indians leaped from the forest and slew these men.

Then we made a bad mistake for we thought there were no more people in the fort and we marched in to take possession. At once a large force charged us. They soon overcame us and put steel rings around our wrists. We are now chained in a dark place and had very little food.

Teacher's comment: Your ideas are interesting and original. Your first sentence is a little awkward. You have used **FOUR** words which might be improved. What are they?

Grade: Good.

A NEWSBOY'S STORY

A remarkable incident took place a little while ago. I will only relate briefly what happened. A little "newsie" was walking along when he saw a dear little girl lose her hold of her wealthy father and wander into the middle of the street, in the midst of all the seething traffic of automobiles, 'buses, cabs, and so forth. The paper boy without hesitating, dashed after her and by some miraculous happening just managed to save her from the wheels of an omnibus. He brought her back to the sidewalk and at once disappeared. Her father, however, put detectives on the job and soon found the lad. He is to be educated and will become a great and useful man.

Teacher's comment: Your incident is interesting, but you tell it with too many long words. It sounds like a newspaper paragraph. Rewrite it, trying to use the simplest possible words. Make it sound like yourself.

Grade: Fair.

THE INVITATION

Edmonton, Alberta,

October 25, 1923.

Dear Kenneth:

We are going to have a splendid party on Hallowe'en so I decided to send for you. If possible get here by ten o'clock to-night.

The grown up people are going to have a dance so ask your mother if she may go with you. We are going to have false faces so we won't know each other very well. In the party we are going to have candy, ice cream, and other things for the party. If there are very many of us we can play some games.

After the party we are going out and make a bon-fire. I am sure you will have a nice time here.

Your loving friend

L. W.

Teacher's comment: You have paragraphed your thoughts well, but after all you have not told us the most interesting things that will happen. You have repeated both thoughts and words, and that is tiresome. Is the first sentence of the second paragraph about the topic?

Grade: Poor.

GRADE VIII (13 years)

(Original stories)

AN INDIAN'S TALE

My name in the white man's language is "Three Bears." I was born in the third moon after the white men built the fort called "Prince of Wales." I was brought up as other Indian boys are, playing games, running races and the like.

When I was sixteen my father, Big Moose, said now my son is your chance to win honors. To-morrow we go on a buffalo hunt. I was all excitement. Just as we had mounted our horses next morning a cry of "The Iroquois" rang through the air. In a moment all was panic and confusion. We who were mounted managed to get some shots at the enemy but we were so surprised that many of us were killed. Houses were set in flames people scalped, and prisoners taken all in a moment. I struggled hard but they outnumbered me and I was borne off.

While a prisoner I suffered untold agonies from their torchering. One night, however, I escaped and made my way safely back to my own people.

Teacher's comment: You have a convincing story, although it ends rather abruptly. Look up the spelling of "torture," and

think again as to the suitability of the phrase "they outnumbered me."

Grade: Good.

IN THE FAR NORTH

I was born in the foothills of the Rockies. When I was fifteen years old I took my first trip to fort Prince of Wales. My father led the way and I followed behind the sleigh. The first night we spent in the woods and the next we slept in the snow. Next day we arrived at the fort. My father did his trading and I slept on a bench. We stayed three days at the fort and on the fourth day started home.

On the way we met a war party on the trail. The others retreated. I also went back for some distance. Then my father and I started off and circled round the war party and came back on to the trail again. When we got home we found no one there. The war party had come and our people had fled into the mountains. The war party burned all that was left behind.

We built another village nearer the fort and now it only takes one day to travel there. I am now about seventy-five years old and my sons do the work.

Teacher's comment: The first part of your story is a little dull, don't you think? There are too many dates in it. It sounds like a catalogue. You might, too, have imagined a more exciting encounter. Rewrite, and remove all the repetitions of thought and word. Try to make it more interesting also.

Grade: Fair.

IN THE FAR NORTH

It was on a cold frosty morning in January when a little baby Indian was born. Much happiness was in the Indian tent for the children were all playing around the little Indian boy. The little Indian boy's name was decided to be Hiamani after the chief of that settlement.

When he was twenty years old he bought a team of dogs and a sleigh. On Christmas he got many presents. He got a gun, a new suit of buckskin, a pair of snowshoes, and a bow

and arrow. A big hunt was going to commence the next day, so he put on his new suit of clothes, got his dogs and gun, and started off with the rest. In a week they had to turn back because they had so much meat that the sleighs could not carry it. Hiamani's mother was very proud of him because he always brought back the most meat.

Hiamani got married when he was twenty-eight years old, and lived a happy life.

Teacher's comment: You have put into your story a great many statements which could not possibly have been true. See if you can find them, and then bring it to me for discussion.

Grade: Poor.

APPENDIX E

Suggested topics for compositions:

Good composition topics are CONCRETE and PARTICULAR. Do not assign a general topic, as: "Picnics" or "The School Picnic". Make the subject INTERESTING and give it an attractive TITLE. A single topic should be assigned only as a test. Ordinarily half a dozen topics should be given from which each pupil may choose one which appeals to him.

Not "The School Picnic" BUT:

A Water Party, A Picnic by Moonlight, A Corn Roast, A Clam Bake, A Picnic in the Snow, A Straw Ride, A Lost Picnic, A Canadian Picnic, An English Picnic, Three Lemon Pies, My Blue Muslin Dress, Old Dobbin Arrives Late, Mrs. Murphy's Basket, A Fish Story, Sand Castles, Caught by the Tide, The Patent Picnic Basket; OR

Describe the picnic from the point of view of:

Mother—who did the cooking, Father—who paid the bills, The Little Boy—who ate too much, Aunt Mary—who is nervous, Uncle John—who is very "near", etc.

Suggested explanations:

Why does an apple turn brown if cut and left? Why are the days shorter in winter? How are icebergs formed? Why do flowers droop in a hot room? How do you cure meat? How would you make a burglar alarm? How does the brake of a car work? How would you clean a straw hat? How to trap an elephant? How to run a street car? How to stop a train? Why do policemen wear gloves? How would you get a cow out of a pit? How do they make Hudson seal coats? Why are reflectors curved? How is the picture thrown on the screen?

How do you play checkers? Why do they string wires in halls and theatres? How do you make a fire without matches? How can you tell pure wool? How do they make soap? How do you tie a sailor's knot? How to eat asparagus? How do you set a dinner-table? How to make hens lay? How to fatten hogs? Why sleep rests you? How do they grow tea? How an electric bell works? How to disinfect a house? How to plant a tree? What candy does to teeth?

Science topics:

Describe a lake you know. Explain how to find the North Star. Describe the weather for the past month. What are leaves for? How do animals speak? Jack Frost and his tricks. How to take care of birds in winter. The shortest day in the year. Where do butterflies come from? What do you grow on your farm? Mr. Bear and his family. What I saw in the clouds. A rabbit hunt. How we coax the birds to build in our yard. Why we must "Swat the Fly". Enemies of the birds. In the tropics. A trip to the North Pole. A motor trip about the province. What rain does to the soil. Is India a good country to live in? What access to the sea is worth to a city. The greatest city in the world.

Health topics:

Why do we breathe? Ways to keep in good health. How I keep warm. A battle between a germ and a white corpuscle. The adventures of the food. Why we must keep the skin clean. What happens if your tonsils are diseased? Why pie is harmful to boys and girls. Is ice-cream good for you? Explain how you should sit. Why should you eat apples, porridge, drink milk, etc. How to help a person whose leg is broken, till the doctor comes. What to do when a girl faints. What happens if we sleep with our windows shut? How must we sit to read? What makes your teeth ache? Different means of ventilation.

Retell history in:

Stories, a ballad, describing a scene or incident from the point of view of an onlooker. Dramatize a scene. Make a

summary of the facts. State the opinions of one or more characters. State and justify your own opinion. Write a short debate between two characters. Criticise a political policy. Write a sketch of the life of a character. Write patriotic verse. Prepare a written dramatization of any scene. Imagine yourself an historical character and report events. Make a birthday book for Canada. Write a letter to the newspapers. Write a series of letters to a friend describing events. Keep a diary of interesting events.

Scenes for dramatization:

The Pied Piper, Aladdin, The Forty Thieves, Humpty Dumpty, The Christmas Dinner (Dickens), In the Interpreter's House, The Archery Contest, The Theft of the Flag (Talisman), The Capture of Troy, King Alfred in Guthrum's Camp, King Canute and the Sea, Harold Gives his Oath to William, Matilda Escapes across the Snow, Edward and the Twelve Hostages, Columbus Lands on the Island, Cartier at Stadacona, The Founding of the Hudson's Bay Company, Jean D'Arc, Sir Francis Drake Knighted, The Game of Bowls at the Coming of the Armada, Market Day in a Mediæval Town, The Black Hole of Calcutta, A Fair in the Middle Ages, The Baron says Farewell to his People when Leaving for the Crusades, Landing of Augustine, Robin Hood, King Arthur, The Signing of Magna Carta, Queen Victoria's First Council, Cromwell Dismisses the Parliament, The Surrender of Louis Riel, A Meeting of the Order of Good Times, The Burial of Harold after Hastings, John Knox Scolding Mary Queen of Scots, Visit of Erasmus to More, Scene in a Craftsman's Home in the Middle Ages.

Fanciful topics:

The Threshing Supper, How I Made the Jam this Year, Should We Give to Beggars? My Chariot Race, Snowed In, When I Was Rich, Peter Pan II, The Best Dinner I Ever Ate, Beautiful Canada, The Dying Indian's Story, The Step Behind Me, "Dear James", Lost in the Air, Grandma's Secret, A Pattern in Pickles, Breaking It Gently, Things We Might Do With-

out, The Deserted House, Putting Oneself to Sleep, Father's Best Story, Making a Formal Call, A Childish Tragedy, Do You Believe in Ghosts? Fresh Paint, The Door Stood Ajar, A Pleasure Excursion, A Very Funny Thing Happened, If I Had One Hundred Dollars, Ice-Boating, Afraid of the Policeman, Supper with Chopsticks, Christening a Ship, A Blow-out in the Desert, My First Shave, The Horse Balked, The Second Turn to Your Right, Then I Got Off the Car, How I Made Money Out of My Garden, Long Trousers, Being Best Man at a Wedding, An Amateur Detective, I Hate Introducing People, The Charm of the Grocery Store, Owning a Watch, In the April Woods, An Old Book, White Shoes, The Baby in a Rage, A Human Cabbage, Poisoning the Family, Superstitions, When My Clothes Were Taken, Our Furnace, A Rolling Stone, Paying a Visit to Aunt, Amusing Myself by Myself, She Never Did Believe It, Being Sat On, Climbing Mountains, A Bore Who Haunts Me, An Idle Day, Beet Pickles, Comforts I Have, Breakfast in Bed, Swallowing Insults, Getting Up the Class Play, My Pet Aversion, When We Moved, Feeling Blue, My Ambition, In the Top Drawer, On Carnival Night, Ingratitude, A Narrow Escape, The Pirate Special, It Doesn't Pay, A Baby Party, Breaking Your Promise, The Key Lay on the Table, Why I Don't Like Dancing, When Mother Punished Me, A Wasp's Nest, Our New Gasoline Launch, Keeping Perfectly Still for Ten Minutes, How to Tell a Mushroom from a Toadstool, It is a Very Painful Subject to Me, Why I am Glad I am Poor, When the Teacher Made a Mistake, An Auction Sale, I Put My Foot In It, What My Brother Gave Me for Christmas, You Can't Believe a Word He Says.

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